



Join **5** and
Celebrate

SACRED DANCE GUILD

newsletter

JOURNAL

newsletter

Winter Issue (January) 1980-81

Vol. ^{XXII} IV No. 2

PRESIDENT'S LETTER

RAMBLINGS FROM A PRESIDENT ALREADY LATE FOR THE DEC. 15 DEADLINE

1981! I had hardly gotten used to writing 1980! But I know by now that time does not wait for me to be prepared for anything. "Ready or not! Here I come!" Do you remember that game?

Ready or not, here comes life! Ready or not, here comes death! But, I'll never be ready on time. Deadlines! Just look at that word: dead lines. Lines at which if you are not prepared, you're dead! How many times have I died, even just a little? Why, there were 3 or 4 just this past week!

Thank God for the Resurrection! Lord, how are you able to do anything with this foolish virgin? Why do you supply me with that extra oil which continues to light my way to the end? Thank you Lord.

1981! Twenty-three years of life for the Sacred Dance Guild. For some of you, 1981 marks your entrance into this fellowship of sacred dancers. Welcome! For others, you have been members long enough to discover the richness of this association across the country and around the world. I encourage you to continue your discovery. There is more and more and more! A few of you are veterans still supporting, encouraging, and teaching. Stay with us! We need your wisdom, your experience, and your ability to refuse access to the frantic anxiety which demands perfect preparation but which also excludes the creative spontaneous blessing of the Holy Spirit.

Ready or not, I welcome this occasion to share your gift, Lord. Make this the fullness of your time and help me not to anticipate totally the object of my preparation.

ation.

You are a God of surprises. A manager. Of all places! Healing on the Sabbath. Of all times! Eating with tax collectors and prostitutes. Of all people!

How can I be prepared for a God of surprises! As a dancer, I should know a little of that. And as a neophyte clown, I should know a little more. It must have something to do with flexibility. (I know you don't want us to be a "stiff-necked people"!)

Lord, help us as a Guild to be flexible so we can move and grow and be prepared for the many surprising ways in which you reveal yourself.

Amen. Come Lord Jesus.

Carlynn

BE ON THE ALERT FOR:

1. Sacred Dance Guild Festival
2. Nominating Committee
3. Journal
4. Membership List

A Brief List of SDG Housekeeping *****

1. Note the change in the dues. See page 6.
2. The new By-Laws and Chapter Charter which have been approved are in the Spring 1980 Journal.
3. Life Membership monies will be held in an Escrow Account.
4. Contributions to the SDG Memorial Endowment (Scholarship Fund) are encouraged.
5. Logo suggestions are still needed.

SDG

JOURNAL

SDG

Editor's Note: "SCHOOLS FEATURING SACRED DANCE AND COURSES IN SACRED DANCE - AND CURRICULUM OF SACRED DANCE" is the theme of this Journal. It is far from complete, but should be at least an introduction to what is happening over the country.

SCHOOLS FEATURING SACRED DANCE AND COURSES IN SACRED DANCE - AND CURRICULUM OF SACRED DANCE

CALIFORNIA

FACE Evening Classes, 1605 East Elizabeth Street, Pasadena, Ca., 91104 (Fellowship of Artists for Cultural Evangelism), credit given by William Carey International University.

Introduction to Ethnomusicology - A general introduction to the theory, methods and content of the discipline concerning the topic of music in culture.

The Anthropology of Worship and Ritual - This course is designed to explore an anthropological approach to ritual as a universal cultural phenomenon.

American Theatre for Christian Outreach - This class will explore the use of theatre in Christian outreach through lecture, discussion, demonstration and workshop.

Understanding the Role of the Arts in World Evangelization - This course gives an understanding of topics related to the study of ethnic arts, specifically concerning their implications for Christian missions.

The Arts in African Society - This course will explore the arts in Africa as a means to understanding the African way of life and their potential as a medium of communication on different levels.

CALIFORNIA

Jesuit School of Theology, Berkeley, California. (Ed. Note: There are courses in Sacred Dance offered here, but no list was received.)

CALIFORNIA

Pacific Lutheran Theological Seminary, Berkeley, California. (Ed. Note: There are courses in Sacred Dance offered here, but no list was received.)

CALIFORNIA

Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709 (415) 848-0528

Faculty: Doug Adams, Chairman
Judith Rock, and others.

Programs: M.A. and M. Div. degrees with major in "Religion and Dance" and Ph.D. and Th. D. degrees with major in "Religion and Dance"

The Dramatic Experience - An active exposure to a theological practice and understanding of theater arts.

Dance Towards Wholeness - Healing - Emphasis will be on movements that allow recreation within self and with others: movements as a means of discovering new perceptions in personal histories and enriched experiences of dance as prayer as well as movement rituals with art, music, and words to develop healing in communities. The movements may be used in education and worship with handicapped people as well as with the handicapped creativity in every person.

Dance in Contemporary Worship - The course is designed for beginning dancers as well as those with previous dance experience and those who do not dance but want to know how to incorporate the art of dance in worship settings.

Worship and the Arts - A team-taught course, using several media to trace the

the inter-relation of the arts--dance, music, painting, architecture, speech, and drama--in shaping Christian worship through history from the modern church to the ancient synagogue.

Choreography Practicum

Icons and Modern Art as Theology - Selected paintings and sculpture informing western religions will be explored as mediators of alternative purposes, meanings, and values of God's relation with humanity and creation.

Dance in Western Religions - The uses of dances in western religions to express the faiths. Experiential sessions and discussion sessions.

Sacred Dance in India - Indian dance is the origin of most dance in eastern religions.

Dance in Black Religions from Africa to America - Forms and meanings of West African dance (studied through film and deYoung Museum collections) serve as background to understand and experience changing dances of Black religions through United States history: "the shout" before and after the 1740 slave code eliminated the drum; nineteenth century dances evolved through contact with white Irish jigs and the camp meeting marching out songs; and twentieth century dances resounding the depths of the spirit from Alvin Ailey's "Revelations" to modern works of the Dance Theatre of Harlem.

Dance in Modern Worship and Theology - The explosive growth of dance in the 1970's presses the questions explored through movement and discussion.

Craft and Creation of Dance Images - Creating communicative dance with religious dimensions.

Religious Images in Modern Choreography - Through films, Bay Area performances, photographs, and contemporary writers on the dance, students will explore and reflect upon religious themes and imagery in contemporary theater dance.

Humor and Faith - An exploration of the history of humor's use in the Jewish and Christian traditions (in the Bible and pulpit literature, religious drama and dance, religious art, music and novel) and contemporary uses of humor to express the faiths in worship, education, and social action.

Apocalyptic Motifs in Jewish and Christian Visual Art - A study of the emerging Apocalyptic motifs in 20th century American visual art set against a background of 16th century masters of the motif and the visual art of late antiquity and 3rd-5th century Jewish artists and midrash.

Area Colloquium - A working seminar in which issues and participation will be determined by the group itself.

Mime as Worship

Bodily Theology/Wholistic Spirituality

Methodologies in Religion and Art -

Doctoral faculty and students consider methodologies found useful in relating Theology/Religion and the Arts: e.g., Gadamer, Panofsky, Polanyi, Meyer, Tillich, and Yvor Winters.

Dance Images for Liturgy

The Arts In Worship - Doctoral Level

SUMMER COURSES OFFERED AT VARIOUS TIMES

The Spirit Moves - Dance in Worship and Prayer, Levels I, II, III, IV

Movement as A Mode of Exploring and Expressing Faith - We will explore movement as the outer expression of inner attitudes toward weight, time and space.

Dance to Communicate Meaning: Dance in Worship, Education, and Performance - will be offered July 27-31, 1981. Students will attend 6 hours of class each day doing biblical, historical, and other folk forms of dance for worship and education; doing spirituality, craft and choreography of liturgical dance groups; and doing theology, craft, and choreography of performance dance groups.

CALIFORNIA

The University of Santa Clara, 602 Bellomy, Santa Clara, California 95053, Department of Speech and Drama, Phone: 296-3360

Liturgical Dance - Some of the patterns used in liturgy from Old Testament, early Christian Church, Eastern Orthodox, Catholic dance in the Medieval period, the black dance and Shaker movements in America will be explored.

Margaret More is the instructor.

CALIFORNIA

Star King School for the Ministry, Berkeley, California. (Ed. Note: There are courses in Sacred Dance offered here, but no list was received.)

CALIFORNIA

University of San Francisco, San Francisco, California. (Ed. Note: There are courses in Sacred Dance offered here, but no list was received.)

CANADA

Toronto School of Theology, Toronto, Canada. (Ed. Note: There are courses in Sacred Dance offered here, but no list was received.)

COLORADO

Iliff Theological Seminary, Denver, Colorado.

Ms. Constance Fisher, Instructor.

Sacred Dance--Adventure in Judaeo-Christian Worship - A survey of sacred dance in the Judaeo-Christian heritage in the light of its celebrative nature. Emphasis will be given to festivity and fantasy as vital elements of the whole person. Contemporary use of the dance in the life of the church.

ILLINOIS

Mundelein College, Graduate Program in Religious Studies, 6363 Sheridan Road, Chicago, Illinois 60660, Phone 312-262-8100 ex. 665-666

An Institute in Creation-Centered Spirituality - a 9-month, intensive master's degree program directed by Matthew Fox, OP through the Graduate Program in Religious Studies.

MARYLAND

Hood College, Department of Physical Education, Recreation and Leisure Studies, Frederick, Maryland

Worship Dance - Consideration of the application of dance to the following areas: personal prayer and praise, congregational participation in corporate worship and choreography for the chancel. The Holy Bible, traditional Christian music and contemporary Christian music and other appropriate music, poetry and art will provide the choreographic stimuli.

MASSACHUSETTS

Dance Division of Theater Workshop, Boston, Massachusetts

Chairman - Savitri

Dance: The Art of Being - Modern physics recognizes that the universe is engaged in a continual "cosmic dance of energy." In this course, each individual will be guided toward discovering the purity of movement which makes this possible.

Dance of Transformation - This class uses movement, breath and awareness to create a healing atmosphere.

Choreography Series (I: Mastery II: Saintliness, III: Prophecy) - Based on and derived from a philosophy of Archetypal Beings that emerge from the Expressive (Master), Balanced (Prophet), and Receptive (Saint) aspects of the four elements (Earth, Water, Fire and Air).

MINNESOTA

St. Olaf College, Northfield, Minnesota, 55057, Phone 507-663-3369.

Faculty: Dr. Ann Wagner, Susan Bauer
The Department of Dance At St. Olaf College, a college of the American Lutheran Church, offers a major in dance leading to a B.A. degree. Within that major, there is the opportunity for a Concentration in Sacred Dance. The Department hopes to prepare people for positions of ministry in dance for the church.

Theory courses in the Sacred Dance Concentration emphasize an historical, cultural and theological understanding of dance and the human body within the western Christian tradition and, more specifically, within the American church tradition. Students are also grounded in

improvisation, choreography, notation and philosophy of dance.

The dance faculty envisions that students with a Concentration in Sacred Dance will be prepared to serve churches in the following specific ways: developing and choreographing for dance choirs which serve in regular and special worship services; instructing and leading congregations in movement and gestural responses to worship; instructing youth and adults in Christian stewardship of the body; collaborating with ministers of music in special celebrations; teaching recreational dance classes as part of a church's ongoing physical recreational program; and developing numerous other specific activities which enrich the local congregation.

St. Olaf College has two performing dance companies.

NEW YORK

Union Seminary, The Riverside Church, New York.

Carolyn Bilderback, Instructor.

Introduction to Body Movement - Movement as a means of being in touch with one's inner life.

Movement and Dance - Advanced work in body movement embracing dance.

(The following are institutions where liturgical dance is taught: but no material has been received)

CALIFORNIA, John West at Loyola Marymount, Los Angeles.

CALIFORNIA, Adele Wenig at Hayward State University, Hayward.

ARKANSAS, Sylvia Bryant at the University, 2001 Reservoir Rd, #22, Little Rock, 72207

(EDITORIAL NOTE: There are more colleges, universities and seminaries that offer liturgical dance courses, but no material was sent to SDG Journal. When material is received, it will be added. Full course description is not included for the listed

courses, but addresses, where available, were included. Thus where schools are desirous of initiating a sacred dance program, it can be obtained in its entirety.)

* * * * *

Ten folded cards, blank interiors, \$3.00 design by Rhonda R. Rosenblatt; Mrs. Mary Jane Wolbers, 111 South Green Street East Stroudsburg, Pennsylvania, 18301. This item will benefit the SACRED DANCE Guild MEMORIAL ENDOWMENT. Make checks payable to Mary Jane.



Deadline dates for Journal items:

Fall Issue - August 15

Winter Issue - December 15

Spring Issue - March 15

Suggested Themes for Coming Issues:

Sacred Dance Companies, Sacred Dance as part of Professional Companies, The Changing Themes of Sacred Dance, Ethnic Dance Forms Used in Liturgical Dance, Notation of Sacred Dance, Filming of Sacred Dance, Costuming of Sacred Dance. (Do send in articles and lists - or cassette tapes!)

SDG	SDG	SDG	SDG	SDG
-----	-----	-----	-----	-----

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anybody interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year)....\$16.00
 Regular (2 years)... 30.00
 Student (1 year).... 10.00
 Group (1 year)..... 45.00
 Sponsor (1 year).... 50.00
 or more
 (specify)...
 Life.....400.00

Send your Membership to Sally Alderdice, R.D. #2, Valatie, New York, 12184.

--	--	--	--	--	--	--	--

Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name: _____ Address: _____ Telephone: _____ Church

Where Active: _____ Sacred Dance Guild Member: _____ How Long: _____ Resumé of activities (Dance training, previous SDG events attended, performances, participation in dance groups, etc.): _____ What is your concept of use of dance as religious art? _____ Event for which financial aid is requested: _____ Of what value do you hope this event will be? _____ Cost of event to you: _____ How much can you finance yourself? _____ If scholarship aid is limited, do you have other sources? _____ Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.) _____
 Send Application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

LETTERS TO THE EDITOR

(Ed. Note: The following is one example of a letter received lately all too often! It is your Editor's greatest worry!!!!)

200 East 72nd St., Apt. 24J, New York, New York 10021, December 14, 1980:....
 "I have been a member of the Sacred Dance Guild since April 1980 but as yet have not received anything from you. I wrote to Mrs. Alderdice a few months ago requesting my journals, but I have heard nothing from her...."

Sincerely,
 Vanna M. Borden

*

(Ed. Note: The following was received and if any SDG readers are interested, please answer this letter.)

Student Action for Christ, Issues & Answers, P.O. Box 1008, Herrin, Illinois 62948, Phone 618-942-7520.

August 13, 1980

"....I am also an editor who is very interested in dance. I edit a monthly evangelical newspaper for high school students. One of my dreams has been to interview a professional ballet

dancer who has a vibrant Christian testimony. By that I do not mean just a church goer, but someone who has really made Christ the center of their life.

"If you know of anyone who fits this description, I would greatly appreciate you recommending them to me. I'd also be very interested in seeing your publication if you could send me a copy...."

Sincerely,
Tim Hastings
Director of Publications

*****LIFE MEMBERS*****

*		*
*	Jo Anne Orr, Ohio	*
*	Ruth Rayton Ford, New York	*
*	Elaine Friedrich, California	*
*	Katherine Rutgers, Connecticut	*
*	Helen Sonderberby, Illinois	*
*		*

(Editor's Note: Since the Shaker Dance: "Simple Gifts" from Connie Fisher was not concluded in the Fall issue, it will be given completely here.)

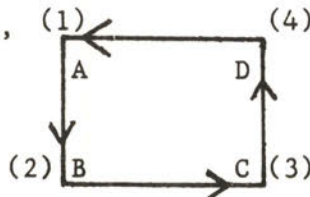
The song "Simple Gifts" was sung in all the Shaker communities and has become a kind of signature song for the Shaker people. It may be found on page 136 of Edward Andrews' The Gift To Be Simple and in many other song books. The dance itself is based upon the "square order shuffle", a favorite Shaker step. When the steps become familiar, this dance produces in the dancer a feeling of orderly peace and detachment from the body. Try it and I think you will see what I mean...Connie Fisher.

I.

(Dancers form a square, (1) each facing CCW, arms at side, heads up.)

Beat

- | | |
|---|---|
| 1 | R steps fwd |
| 2 | 1 steps fwd |
| 3 | R steps fwd |
| 4 | 1/4 turn to right, step on L (Dancers now proceed bwd along line of march.) |
| 5 | R steps bwd |
| 6 | L steps bwd |



- | | |
|-------|---|
| 7 | R steps bwd |
| 8 | L steps bwd |
| 9 | ½ turn to right as R steps fwd |
| 10 | L steps fwd |
| 11 | Shuffle step: R steps in place, L steps in place |
| 12 | R steps in place |
| 13 | L steps bwd |
| 14 | R steps bwd |
| 15 | Shuffle step: L steps in place, R steps in place |
| 16 | L steps in place |
| 17-20 | ¼ turn to right as R steps fwd (Dance #1 should be at point C, #2 at point D, etc. around square.) Repeat 1-4 |
| 21-24 | Repeat 5-8 |
| 25-28 | Repeat 9-12 |
| 29-32 | Repeat 13-16 (All dancers should be at original points: #1 at A, etc.) |
| 33-64 | Repeat 1-32 for rest of verse. |

II.

(Repeat steps and add body movements.)

- | | |
|-------|---|
| 1-8 | Hold arms in front, bending elbows, making right angles, palms flat (Receiving spiritual blessings) |
| 9-12 | Arms fwd and waving inward in scooping movement (Gathering in spiritual good) |
| 13-16 | Repeat 9-12 |
| 17-24 | Arms down and slightly extended to sides (Waiting for spiritual message) |
| 25-32 | Arms crossed on chest (Symbol for "love", also "sacrifice" or "cross") |
| 33-40 | Arms fwd in praying hands ("prayer") |
| 41-44 | Bend body fwd, arms at sides |
| 45-48 | Bend body bwd, arms up |
| 49-52 | Moving fwd, make two turns |
| 53-56 | Repeat steps 5-8 (I) |
| 57-60 | Dancer #1 face #2; #3 face #4. Make one turn toward each other. |
| 61-64 | Give kiss of peace |

KEY:

CCW - counter-clockwise
fwd - forward
bwd - backward
R - right foot
L - left foot

BLACK CHURCH AND SACRED DANCE

by Sylvia B. Bryant

(continuation of article from the
Fall Journal)

The religious beliefs and culture of the Carribean had an impact on the Black worship experience. Many of the slaves brought into Haiti and other areas of the West Indies eventually ended up on the plantations in the Southern United States. French planters, for example, fleeing the Haitian Revolution, brought slaves to Louisiana with them. Congo Square in New Orleans is believed to be the place where Americans were first introduced to West Indian dance. Here, people came from all over the world to see Blacks perform religious, celebrative, and gymnastic dancing.

The plantation provided the setting for religious and rhythmic dance for slaves. Dancing usually occurred on holidays, occasional celebrations, and on Saturdays to amuse slave owners. These dances reflected the African heritage of the slave and, also, new expressions which grew out of the experience in the new world. One writer captures the scene accordingly:

"Shout dances survived intact the transatlantic crossing and vividly recalled African dance steps. This consisted of one group rhythmizing a chant or spiritual and a group of worshippers shuffling counterclockwise round the church house in single file, moving their hips in a rocking fashion, stamping and clapping. If a sister even looked as if her feet were about to "cross" (lift from the floor as if to jig), the watchful deacon would say, "Look out, sister, how you walk on the Cross, your foot might slip and your soul get lost." Circle or Ring Dances are the oldest extant and stem from the belief in the incorporating powers of the circle, the transference of psychic powers from person to person, the unity of the community, protection from alien or hostile forces, and strengthening of communal life. These prayers with the body integrating, chanting and music developed over centuries in many cultures, notably in Africa, serve to promote ecstatic

states of being. No doubt, this was one of the most meaningful forms of expression for the slave, next to spiritual, and alleviated some of the pain of existence."

These rhythmic and religious dance expressions have continued to be a part of the Black worship experience. Black preaching, singing of spiritual gospel music, or "just plain shouting," all invalue a kind of symbolic movement which could be characterized as dance. Note the spirit of this spiritual:

"I got shoes -- You got shoes; when I get to heaven, I'm going to put on my shoes. Shout all over God's heaven!"

The mood and tempo of this spiritual implies that the walk might very well have been a glorious dance. Dance fits "shouting all over God's heaven" much better than walking.

It was the rhythmic or almost dance-like movement of the Black preacher that inspired James Weldon Johnson to write God's Trombone, the celebrated book of Black folk sermons.

It is not likely that the word dance will appear in the worship liturgy of many Black churches, but a visit to a "typical" Baptist, Pentecostal, and some expressions of Methodist churches would find choirs swinging and swaying in the processionals and recessionals. Shouting and other religious expressions common to the Black church could easily be characterized as dance.

Black Sacred Dance, as a formal and acknowledged expression, does have a very distinct history. Hampton Institute organized a creative dance group and dance spiritual for the first time in 1925. Since this time, Sacred Dance, using the Black expression, has been limited to theatre and concert halls. Many famous dance artists such as Joe Nash, Pearl Primus, and Talley Beatty performed religious works. Arthur Mitchell and Alvin Ailey have choreographed significant dance works. Alvin Ailey's Revelations have been accorded world fame. "To experience Ailey's

dynamic suite of spirituals is like being in church," one enthusiast suggested.

Black churches in a number of your mainline, predominantly white denominations such as the Presbyterian, Episcopalian, United Methodist, and Roman Catholic are now incorporating Sacred Dance into the worship experience.

The future of Sacred Dance is, indeed, bright in the Black church. It will be more visible as the Black church understands better the role of religion and the arts and the role, historically, dance has played in the evolution of Black religious expression.

*

ATTENTION: ALL SDG MEMBERS*****

Back issues of the SDG Journal are available from the EDITOR at \$2.50 each.

ATTENTION: ALL SDG MEMBERS*****

SPECIAL NOTE TO MEMBERS:

Since the SDG Journal is under bulk mailing No. 127, it is important that any change of address be sent to Sally Alderdice early, since no bulk mailing pieces are returned for re-sending!!!!

** ** Recommended Reading ** ** *

1. INDISPENSABLE DANCE BOOK

Indispensable! And We Have Danced is indispensable to each member of the Sacred Dance Guild. Carlynn Reed's 210 pages and 85 photographs is more than a history of the Sacred Dance Guild; for it is also a history of sacred dance. This book shows our S.D.G. roots and also shows the full varieties of Sacred Dance from sacred dance choirs to dance spectacles and performance, to dance therapy, to congregational dance, to ethnic dance, to charismatic movement, and to dance in prayer.

Carlynn includes the best insights on sacred dance through twenty years of S.D.G. Journals and Newsletters (1958-1978); and here are important unpublished observations by Ted Shawn, Doug Adams, Margaret Taylor, and many more. And the photos show how to stretch our dance in congregations and choirs as well as solos. And because the book shows sacred dance all over the country in many different churches, it is a good book to show to ministers and priests to help them see the possibilities and acceptance of dance so many places. The power of dance is shown in many photos that will convince church worship leaders to use dance more extensively in church worship and life.

Six chapters range from ways "to stimulate interest in dance as a religious art form" through "seven main streams in Sacred Dance." Extensive appendices (ten in all) range from describing previous annual institutes and their leaders to three photo histories of Sacred Dance. Order this book for yourself and as gifts for ministers and others by sending \$5.95 plus \$1 postage to The Sharing Company, P.O. Box 2224, Austin, Texas 78767. This is the official Sacred Dance Guild history and is also the best book on the history and range of recent sacred dance.

*

2. NEW PUBLICATIONS IN 1981

Reviewed by Doug Adams, Pacific School of Religion, Berkeley, California

Hal Taussig's NEW CATEGORIES FOR DANCING THE OLD TESTAMENT (new in 1981 for \$2.50 plus 50¢ for postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78767).

In the past, dancers have been preoccupied with the few dozen Biblical passages containing explicit references to dance. But this new publication by Hal Taussig liberates us from such preoccupation and suggests a host of new dances growing out of fourteen different forms related to over two hundred and fifty Old Testament texts.

Taussig not only points out which texts were likely ancient hymns, covenant ceremonies, exodus celebrations, prophetic liturgies, temple and synagogue liturgies, and many more; but he also suggests dance interpretive forms helpful to dance each category. For instance, seeing a text as a covenant with vows by God and by the people guides the choreographer to divide the dancers into at least two groups with the primary initiation in the group embodying God. His discussion of the rhythms in Old Testament songs and psalms guides dancers to conceive of movements to express paired and quadrupled lines and not words or phrases.

But more significantly, his attention to prophetic liturgies, oracles, and taunt songs along with exodus and passover texts opens the ways for choreographers and dance groups to create dances expressing a wide range of social action concerns. In the Old Testament, there is no aspect beyond God's conception, a vision Sacred Dance loses when based only on texts with explicit dance reference. But Taussig's new work gives us eyes to see a larger ministry for dance and dancers in and outside worship.

Table of Content: Introduction, A Dance Approach to the Old Testament, Categories for Dancing the Old Testament, Songs (44 texts), Psalms (9 texts), Oracles (56 texts), Prophetic Liturgies (2 texts), Temple and Synagogue Liturgies (16 texts), Monarchical Ceremonies (17 texts), Sacrifices (16 texts), Covenant Ceremonies (10 texts), Agricultural Feasts (7 texts), Passover Texts (7 texts), Poetry (38 texts), Exodus Related Texts (6 texts), J Narratives (20 texts), Passages Related to Wisdom (22 texts).

*

3. Martha C. Yate's FINANCING A SACRED DANCE CHOIR (a new 1981 publication for \$3.00 plus 50¢ postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78767).

Martha focuses a lifetime experience in

fund raising in this publication to aid every person or group relating "religion and dance." The table of content shows the scope of her advice. The quality and practicality of her specific ideas are so helpful that everyone should acquire this publication quickly.

I. Introduction

II. Varieties of Groups

- A. Formal, year-round, B. Seasonal and Occasional, C. Traveling Choirs

III. General Budget

- A. Treasury Organization (1) Operating Expenses (2) Capital Funds
- B. Costumes (1) Maintenance (2) Renewal
- C. Lighting Equipment
- D. Music, Sound Equipment
- E. Transportation (1) Gas (2) Bus, Train
- F. Membership Fees, resource material, library
- G. Support for Education and Training, e.g. PSR Taylor Dance Endowment

IV. Support Groups; Funding Sources

- A. Direct Sponsors (1) Auxiliary (2) Arts Council or Performing Arts Association (3) General Church Budget (4) Patrons
- B. Indirect Sponsorship (1) Honorarium, Collection (2) Fundraising projects

V. Reporting and Recognition

- A. Publicize individual and group sponsors
- B. Write regular notes of appreciation to be read at meetings of Auxiliary or Board
- C. Press releases on amount of funds raised at completion of any project
- D. Choir evaluation

VI. Bibliography of printed Resource Material for Sacred Dance Choirs

*

4. Doug Adams' INDIGENOUS FOLK DANCES AS SOURCES FOR SACRED DANCE (a new 1981 article available at \$1.50 from The Sharing Company, P.O. Box 2224, Austin, Texas 78767).

Doug Adams opens this article by asserting, "Our task is not to teach people how to dance; for most of the people in our congregations already know how to dance. Our task is to learn the dances

that the people already know and do during the week and to shape worship services with these dances so as to give greater meaning to where the people have been and are going. Sacramentalizing through worship the dances our people already know will help them sense God as leader of the dance on Friday and Saturday nights as well as Sunday morning."

Adams then goes on to point out the dances that worshippers do outside church (6 million square dance each week; and tens of millions more have learned some square dances. 4 to 5 million do other folk dances from ethnic background each week; and millions more know such dances from school or home backgrounds. And millions more know folk forms from the bunny hop to disco.) And he gives examples of ways such folk forms may be used in dances for sacred dance groups and for congregations in worship.

*

5. New Humorous Plays and Mimes for Worship and Education by Mike Moynahan. Send specified amount plus 50¢ for postage and handling for each play or mime to The Sharing Company, P.O. Box 2224, Austin, Texas 78767

#275 The Temptations of Christ is a humorous twenty minute play, an imaginative exploration of the conflict between Christ and the Temptor. \$2.00

#276 Turning Point is a revealing and humorous play: press coverage of the beginning of Jesus' public ministry. \$2.00

#273 The Journey of the Ark. This humorous and sensitive play looks at what it means to be a Christian. \$2.00

#269 Profit-Sharing School. In this play, join Professor Otto Von Stoop and his host of zanny faculty members as they teach us how we are all called to be prophets as Christians. \$2.00

#272 How the Word Became Flesh. A play giving an imaginative and moving exploration of how Jesus might have become a person. \$2.00

#237 Creation is a mime for four or more people based on the Genesis account of creation.

#108 A Little Body Makes the Difference. This is not a play; but it is playful. This article is by Doug Adams. Adams shares a few stories on how touching makes the difference and why we need to turn and become like little children. \$1.25

#251 The Buried Treasure is a mime created by Mike Moynahan; and like the parable of Jesus on which it is based, the mime builds to an unexpected dramatic twist at its conclusion.

S	P	E	C	I	A	L	*	S	P	E	C	I	A	L	*	S	P
P																	E
E																	C
C																	I
I																	A
A																	L
L																	
																	*
																	S
																	P
																	C
S	P	E	C	I	A	L	*	S	P	E	C	I	A	L	*	L	A

* SDG Members, please send suggestions to this committee on officers for next year 1981!!!

"BIT" REVIEWS

From Leaping: Six, Newsletter of the Christian Dance Fellowship of Australia May 1980, P.O. Box 373, Milson's Point NSW 2061, Australia

"Working With Children" an overview - Mary Jones

"Children love to move and will whether we want them to or not. Much of their learning comes through movement so it is a pity not to use it in their Christian education. As well as these practical reasons, it is also a way of teaching about God our Creator who gave us bodies and wants us to appreciate and use them for Him, worshipping Him with all our strength as well as our mind and heart

(Mk. 12:30). He has made us creative in His own image and it is good to find ways to be creative in our worship of Him and our expression of this together. As importantly, creating and moving together are a real exercise in christian love and team work. These are important theological truths in a world where selfishness is often predominant, where the body is many times misused and where the church has often had negative attitudes to the body which are more Greek than Hebrew, Greek thought dividing the soul and body and teaching that the body was inferior.

"Many people when thinking of Dance will assume it is more appropriate for girls than boys and will have a number of other pre-conceptions that may be different from ours. For these reasons it is probably better to use the term "movement", "creative movement", "dramatic movement" or some such description. I have found boys join in just as enthusiastically if not more so as long as it is presented as an acceptable masculine activity with plenty of strong, vigorous movement and, for the older ones, opportunities to work in pairs and groups.

"It is important to know something of what the different age groups respond to and can cope with. Younger ones like to work with their teacher in simple group movements and with plenty of opportunity for individual creative movement. Primary children enjoy working on their own compositions in small groups and presenting them to the rest of the class. This can also be a very practical and expressive way of learning to work together in love, joy, peace and patience, etc.! (Gal. 5:22). Scripture can become very real and the meaning of it has to be understood and worked through when it is put into movement. Younger children respond very quickly to the use of images and stories. Older children like movements which are technically challenging for them but when using them in presentations should understand the difference between doing a movement to show-off and doing it for the Lord. Young children need to start and end a movement session quietly or they may get out of hand: this may also

apply to older ones or they may need something vigorous and exciting to get them involved.

"All children of whatever age need a movement vocabulary to work from. This helps to overcome self-consciousness and gives shape to creativity that is not just a series of cliches. For example, if asked to express joy, someone who has not been given the chance to move creatively before may either feel very self-conscious or will come out with just one or two movements such as throwing the arms up or skipping and will not know how to explore a greater range of expression. If the teacher knows the concepts of body movements, Space, Time and Energy and can lead the children through these, much more variation and depth will be possible. Get them:

- + to explore the variety of ways different body parts move and to thank God for them;

- + to try an angry leg or head, not just a clenched fist;

- + to find contrasting ways the prodigal son might have moved going away from and coming back to his father;

- + to discover how many different steps and body movements can be used to express prayer and praise moving both on the spot and around the room;

- + to explore different levels, different group shapes and body shapes, different floor patterns and directions that make full use of the room or church;

- + to know how important it is to let God's life within us show on our faces and flow through our bodies; to know where we are looking with our eyes and why;

- + to experience different sorts of energy - sharp, smooth - strong, light - tense, relaxed - and to know what they mean;

- + to be able to keep time together and to experience the appropriateness of different rhythms, beats and both fast and slow time.

"All these things become especially important if we are preparing children to present a composition to other people. Encourage them to pray for movements that will really convey the meaning of the teaching, and the joy and prayerfulness of the worship to those who are watching.

Giggles, wandering eyes, showing off, awkward or lifeless movements, and inappropriateness or lack of variety and dynamic in choreography can all detract. Children should be carefully rehearsed and taught that they are not performing so much as sharing their faith with others and can really minister to them if their work is shared prayerfully."

*

From LEAPING SEVEN, Newsletter of The Christian Dance Fellowship of Australia, August, 1980, P.O. Box 373, Milson's Point NSW 2061, Australia

Children's Workshops by Kay Quisenberry

"Train up a child in the way he should go, and when he is old he will not depart from it. (Proverbs 22:6)

"Over the last five years, the Lord has taught us in the Sacred Dance Group so much through workshops with children. Through their fresh responses and spontaneous reactions, spiritual truths often leap out to our grown-up hearts in a special clarity. There have been many tears shed over our work with children - ideas which fell flat, failures with discipline, fear of reactions or no response, to name a few of my own - but not in vain. For the Lord wanted us to come to Him with our inadequacies and to grow through the experiences. I share with you a few of the Holy Spirit's ideas which came to us in preparation ahead of time or sometimes spontaneously in the sessions. This is to encourage you to pray and receive by faith then carry out what is possible knowing that the creative Father we have will supply. You will find, too, that as you use any ideas of others, by choosing and using them prayerfully, the Lord will elaborate or develop in a special way just suited for the needs - invisible needs within the children - and sometimes your own!

"Start with a song and dance everyone can learn and do together, such as: Rejoice in the Lord Always, Alleluia Give Thanks, Clap Your Hands All Ye People, We are Heirs of the Father. This will give a

unity and sense of belonging to each one. These simple circle dances should be taught with Scriptural motivation, Psalm 47, Psalm 134, others, so that there's not movement just to move. (Ed. Note: Eight short dances followed.)

"The combination of discipline and creative freedom is a lovely thing when led by the Spirit. Once I was distracted by the 'Giggling girls' so the Lord showed me how to incorporate giggling and laughing into frozen statues: 1) hold the laugh-shape then on a clap or a drumbeat 2) move around giggling, 3) hold a giggle-shape 4) roll around laughing on the floor 5) hold still 6)...(add your own variation).

"They (we all) need to express those excitements and tensions. Do this with other emotional qualities: anger, boredom, irritation, fear, joy, patience, love. Make transitions between contrasting qualities. Remember that for every negative feeling we have, Jesus has the alternative fruit of the Spirit which we need. Talk about it together with the children. Enjoy each person. They will teach you so much!"

*

From LEAPING SEVEN, Newsletter of The Christian Dance Fellowship of Australia, August, 1980, P. O. Box 373, Milson's Point NSW 2061, Australia

Danced Eucharist (A Celebration of Worship)

"Dancing The Mass on Eucharist, may not be common in New Zealand but it is certainly no uncommon occurrence in many parts of the world. The inspiration behind this attempt to weld various expressive art forms into one total experience of committed sharing, probably stems from the choreographer's recent visit to Africa. It was there at a dawn service of the nunnery of the Order of the "Poor Clares" in Malawi, that she witnessed a moving African Mass. The nuns had created their indigenous service based upon the dance movements (modified somewhat) of their own people and danced to music of their tribal instruments.

"For these Africans their faith took on a new meaning and new relevance. It became a first-hand faith, experienced physically, emotionally and spiritually in a total and therefore freely comprehensible manner. The same basic rules apply in the first danced Eucharist to be held in this country where we attempt to communicate personal authentic experience with every gift we have been granted - and that includes the power and beauty and truth of the human body.

"The music and dance in this service are not intended to overshadow or minimise but rather to parallel the spiritual quality of the spoken word, and thereby creating a total celebration of our Redeemer, Jesus Christ, and the Holy Spirit.

"The dance is choreographed by Shona Dunlop MacTavish, director of 'Dunedin Dance Theatre'. The music for the dance has been composed by Englishman John Michael Talbot.

"The danced Eucharist is a participational liturgy for all, and on behalf of all.
PRAISE THE LORD!"

THE GUEST COLUMN (Doug Adams, Former SDG President, Author of numerous books, pamphlets, and articles, lecturer, workshop leader, director of the Pacific School of Religion's Sacred Dance, and minister, contributes this article.)

Good News from Pacific School of Religion

Over two hundred persons participated in the day long DANCING CHRISTMAS CAROLS workshops held at Pacific School of Religion in Berkeley, California November 1, 1980 to dedicate the new dance floor in the classroom building, the first liturgical dance floor built into a seminary. Workshop sessions were led by Margaret Taylor Doane, Doug Adams, Jacquie Walker, Margaret More, and Annysse Verbel. The afternoon concert featured dance groups directed by Margaret More and a solo danced by D.J. Edwards who

flew in from Denver for the day. The evening dance concert featured the Terry Meyers Dance Company, the Body and Soul Dance Company with Judith Rock and Christopher Beck of San Francisco.

Doug Adams, chair of the department of "Theology and the Arts" at Pacific School of Religion, writes that many new students are majoring in dance in M. Div., M.A., and PH.D degree programs at P.S.R.; and over four hundred seminary students have taken at least one of the ten week, credit dance courses at P.S.R. during the past four years. And around two thousand ministers and laity have participated in the one day dance workshops offered in the past four years at P.S.R. "Importantly, participants and seminary students go out all over the country and increase openness in churches to dance," Doug Adams noted.

Dance courses are taught by Doug Adams and Judith Rock, who serves as lecturer in "Theology and the Arts" during the school year. In the summer, Carla DeSola joins the dance faculty at Pacific School of Religion. Courses this year include in the fall quarter, R.A. 302 DANCE IN WESTERN RELIGIONS with Doug Adams, and R.R. 307 CRAFT/CREATION OF DANCE IMAGES with Judith Rock; in winter quarter, R.A. 152 DANCE IN CONTEMPORARY WORSHIP with Judith Rock, and R.A. 191 WORSHIP AND THE ARTS with Doug Adams; in spring quarter, R.A. 303 SACRED DANCE IN INDIA with Vija Vetra and Adams, R.A. 390 HUMOR AND FAITH with Barbara Lyon and Adams, and R.A. 415 DANCE FOR LITURGIES with Judith Rock; and in summer school there will be the intensive one week, July 27-31, 1981, entitled R.A. - SS 181 DANCE TO COMMUNICATE MEANING: DANCE AS WORSHIP, EDUCATION, AND PERFORMANCE, with Carla DeSola, Rock, and Adams. For information on that summer class (which is open to all persons who may take it for three continuing education units or two academic credits, write to Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709. Housing is also available at reasonable rates for

those who preregister early enough for summer school. Adams notes that many persons will be coming to Berkeley for two weeks this summer and can gain the inexpensive P.S.R. housing for both weeks if they pre-register early enough. "We urge S.D.G. members and others to come for the dance course the last week of July with Carla DeSola, Judith Rock, and me and then stay on for the 'National Clown, Mime, Puppet, and Dance Ministry Workshops' in Berkeley (August 2-7) with the 'Modern Liturgy Festival of the Lively Arts' in worship following on August 8 and 9, 1981 in Berkeley."

The "Religion and Dance" courses and workshops at P.S.R. are made possible by "the Margaret Taylor Doane Endowment for Dance in Worship and Education at Pacific School of Religion," an endowment honoring the major contributions to dance made by Margaret Taylor Doane. Adams shares the good news that the recent second matching challenge grant has encouraged the endowment to grow to the \$20,000 goal set for the end of 1980. "To allow us to expand Judith Rock's work at P.S.R. we are aiming to increase the dance endowment at P.S.R. up to \$50,000 by the end of 1984. We need help from all S.D.G. members to give current gifts and annuities as well as to include this important endowment in wills," Doug notes.

"Three S.D.G. members have already notified me that they have included 'the Margaret Taylor Doane Dance Endowment at P.S.R.' in their wills. That thoughtful action could be taken by all of us and needs to be taken if we really want to see Sacred Dance grow through seminary education and into churches across the country. But we have great needs now. Fourteen hundred seminarians are in training here for all Catholic and Protestant churches; this is the largest theological consortium in the world with all denominations represented. What we do here permeates every church across the country. If we had an endowment twice the size of our present one, we could offer dance courses to twice as many students as we reach now. That effort would in turn reach twice as many churches as our dance trained graduates

now serve and open to dance. The opportunity is immense. I hope and pray each S.D.G. member will give as much as possible to this endowment now," Doug Adams concludes. Checks should be made out to "Taylor Dance Endowment - PSR" and mailed to Doug Adams, P.S.R., 1798 Scenic Avenue, Berkeley, Ca. 94709.

CARLA DE SOLA WORKSHOP

Carla De Sola and several members of Omega, her Liturgical Dance Company in residence at the Cathedral Church of St. John the Divine in New York City, will be holding an all-day workshop in Lancaster, PA.

The workshop, sponsored by the Parish Resource Center, will be held on Saturday, April 4, 1981, from 9 a.m. to 4 p.m.

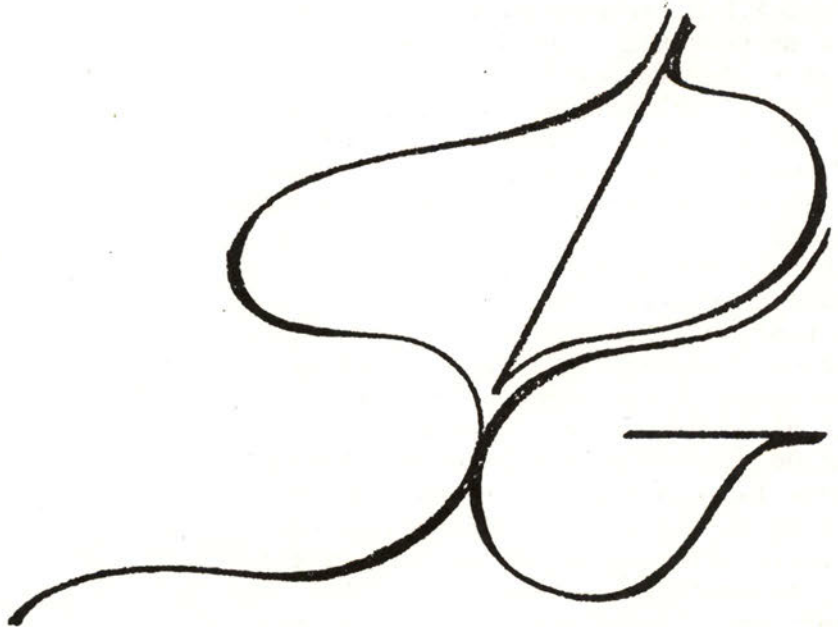
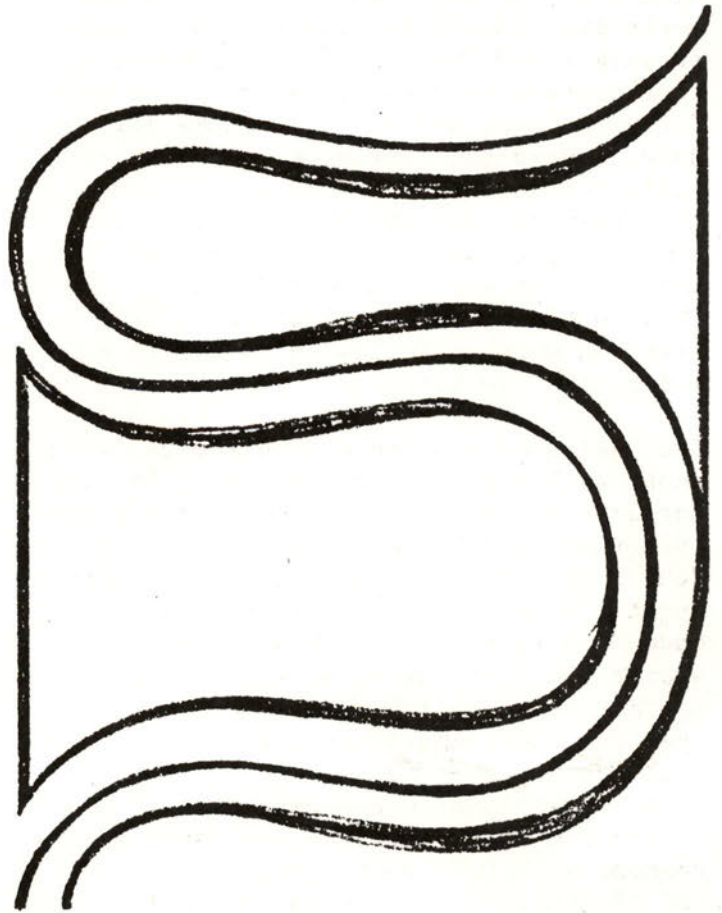
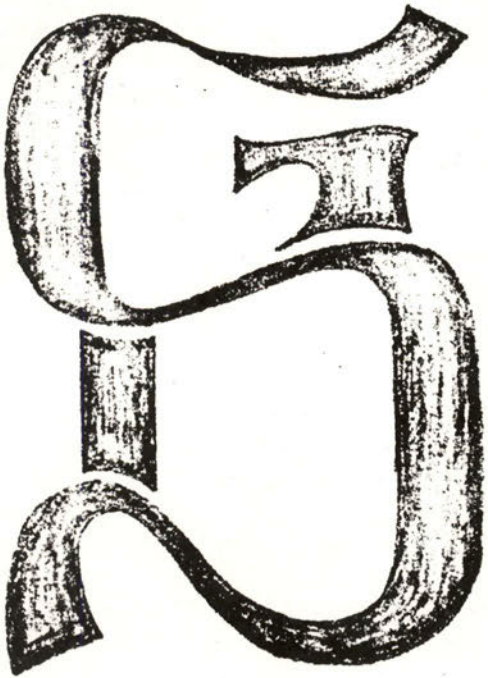
St. John Neumann Catholic Church on Delp Road in Lancaster will be the site of the liturgical dance workshop entitled "Moving With the Spirit in Prayer, Scripture and Music."

The workshop is for men and women who celebrate movement of the body in worship. Those who are beginners and those who have experience are invited to be part of this exciting day.

To register and for more details write or call the Parish Resource Center, 555 W. James St., Lancaster, PA 17603 (717-299-1113).



Logo Designs submitted by Cindy Lee Lowry, Liturgical Dance, 7747 Comstock Avenue,
Whittier, CA 90602-



Creating

with the

Creator

23rd Anniversary Festival
June 17-21, 1980

Trinity University, San Antonio, TX

COME AND SHARE THE CREATIVE PROCESSES OF:

Carolyn Deitering	Liturgical dancer, Tucson parish liturgist, author of ACTIONS, GESTURES AND BODILY ATTITUDES
Tinka Tarver	San Antonio painter and liturgical dancer, Regional director of SDG
Suanne Ferguson	Founder and director, Emmanuel Dance Company, Birmingham, AL
Judith Rock	Director, Body and Soul Company, Berkeley, and lecturer at Pacific School of Religion
Jerry B. Cochran	Chairperson, Modern Dance Program, Texas Christian University
Rev. Raymond Judd	Chaplain and professor, Trinity University, San Antonio, and musician

For further information:

write

Bitsy Rubsamen, Registrar
210 West Fair Oaks
San Antonio, TX 78209

telephone

Bitsy Rubsamen
(512) 822-1112

Tinka Tarver
(512) 828-8814 or
227-1212

AND LET US SHARE IN YOUR CREATIVE PROCESS!

SUMMER EVENTS -

I.

Summer Workshop

Title: Dance in the Church: From Theory to Practice

Dates: (tentative) July 19 - 24th , Sunday evening thru Friday noon

Place: St. Olaf college, Northfield, Minnesota

Cost: \$90.00 Tutition plus texts, room and board (undergraduate, graduate and CEU credit available)

The workshop is for pastors, ministers of music, directors/teachers in Christian Education programs, and interested lay persons. The workshop is designed to give an overview of traditional American historical/theological attitudes and practices, acquire a feeling for contemporary possibilities, and to provide an exposure to skills of dance technique and choreography as well as strategies for fostering a dance tradition in your church. Mornings will be devoted to lecture and discussion - afternoons to studio work in dance technique and choreographic skills for beginners and in fostering artistic sensitivity to dance - evening sessions will include films, video tapes, folk dancing, and discussions to supplement morning and afternoon sessions. The workshop will be taught by Dr. Ann Wagner and Susan Bauer, both Assistant Professors in the Dance Department, St. Olaf College. For further information write: Dr. Ann Wagner, Dance Department, St. Olaf College, Northfield, Minnesota, 55057.

II.

Summer School Week of Dance at P.S.R. with Carla DeSola, Doug Adams, and Judith Rock: July 27-31, 1981. (pre-register now to reserve room for you to study dance with these internationally known leaders of dance related to religion.) Description:

RA-SS 181 Dance to Communicate Meaning: Dance as Worship, Education, & Performance. (July 27-31, 1981)

Students will attend 6 hours of class

each day: a 2 hour session with Doug Adams concerning biblical, historical and otherfolk forms of dance for worship and education; a 2 hour session with Carla DeSola concerning spirituality, craft, and choreography of liturgical dance groups and dance in prayer and a 2 hour session with Judith Rock concerning the theology, craft, and choreography of performance dance groups: There will be both beginners and intermediate/advanced sections.

COST: \$100 per person when not taking it for academic credit but simply 3 continuing education units of credit.

\$170 per person when taking it for 2 units of academic credit. (Those taking it for academic credit will have additional work arranged through consultation with Doug Adams.)

All must pre-register by sending \$10 pre-registration check (made out to "P.S.R.") along with the following information to Dr. David S. Steward, Summer Session, P.S.R., 1798 Scenic Ave., Berkeley, Ca. 94709: Name: Address City State Zip and state whether or not you wish information on housing at P.S.R. that week.

III.

The Fourth National Clown, Mime, Puppet and Dance Ministry Workshops

Berkeley, California, August 2-8, 1981
Using the facilities of the University of California, Berkeley, California and

Washington, D.C., August 9-15, 1981,
Using the facilities of the American University

A continuation of the popular Clown, Mime, Puppet and Dance Ministry Workshops in an expanded format with emphasis on some additional concerns including therapeutic recreation.

Workshop Staff: It is unfair to announce staff because only a small percentage of the total staff has been contacted...but the following persons have already given confirmation that they will participate:

Judith Rock, Mike Moynahan, Carla DeSola, Bill Peckham, Floyd Shaffer, Bruce Clanton, Leo "Tug" Remington, Adelaide Ortegell, Glen Bannerman, Clif Trolin, Macquie Walker, Doug Adams, Connie Fisher, Margaret Taylor, Bud and Lenore Frimoth, Sylvia Bryant, Patti Baugh, Margie Brown, Dave Mura.

Over thirty groups, denominations, and publications are combining forces to make the 1981 events a success:

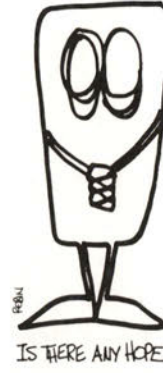
Cost. The total cost for room and board will not be available for several months. Registration fee is \$90 prior to July 1, 1981 and \$125 after that date. Children's registration will be \$30 prior to July 1, 1981 and \$40 after that date. Group rate for five or more people registering at the same time will be \$75 per person until July 1st, 1981 and \$90 after that date.

Festival of the Lively Arts. Directly after the Berkeley workshop and overlapping it by a slight bit there will be a Festival of the Lively Arts sponsored by Modern Liturgy magazine. A special registration arrangement will be made for persons wanting to remain for the Festival. Part of the Festival will be a large exposition with numerous exhibitors. This exposition will overlap the National Clown, Mime, Puppet and Dance Ministry workshop and will be included in the regular CMP/D registration fee. It is expected that several thousand persons will participate in the Festival.

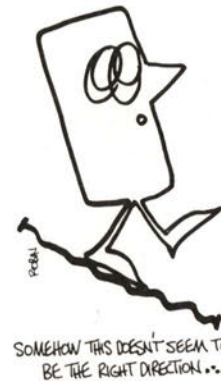
International Mimes and Pantomists Convention. The dates of the Washington Workshop have been set in consultation with the International Mimes and Pantomimists...which will be having its international convention at the same time we are in Washington. It is expected that we will have some joint workshops and performances.

Register by sending name, address, city, state, zip, home phone, business phone and make out check to "CMP/D Workshop" and mail to Clown, Mime, Puppet and Dance, Box 24023, Nashville, TN 37202. Telephone: 615-327-0911 (Marti Rippy). (Workshop policy is to only charge for a maximum of two children when a family accompanies

one/or both parents. Family with four children gets charged for only two registrations. Child is defined as someone twelve years of age and under.)



(From Your Editor: Yes, there's hope - JOIN THE SACRED DANCE GUILD AND GET A FRIEND TO JOIN!!!!!!!!!! See Page 6, it's easy.)



(From your Editor: Yes, that is the wrong direction. Write in immediately and get your reservation going for the CREATING WITH THE CREATOR. Write Bitsy Rubsamen, Registrar, 210 West Fair Oaks, San Antonio, TX 78209. See page 17, this issue of the Journal.)

NEWS OF SACRED DANCE ACTIVITY
(Alphabetically by States and
content underlined.)

CALIFORNIA -

From Cindy Lee Lowry, Whittier:
Jo Anne Combs, Coordinator and moderator of
 these dance seminars, has participated in
 dance activities since childhood in New
 Jersey, northern California, Berkeley,
 San Francisco, and finally Los Angeles. Ms.
 Combs holds a B.A. degree in French, Master's
 Degree in Creative Arts and Dance Ethnology
 at UCLA in 1979. She has also received her
 ministerial papers from the Church of Inner
 Light; and is presently studying anthro-
 pology at UCLA with a specialization in
 Symbolic Anthro-po-gy.

In many cultures, dance functions as a vital vehicle for worship, for maintenance of health and prosperity, and for prevention of illness and disease. In the United States, it has been only relatively recently that dance has been addressed more than form of recreation and entertainment. In a series of three seminars, opportunities are offered to explore the role of movement in cultural contexts for promoting personal growth, spiritual development, and for balancing mental and physical health. The second of three seminars addressed the theme of spirituality as inner process, inner thought, inner force made manifest. It was especially relevant for those interested in exploring possible syntheses of movement in sacred, cultural, and health-producing contexts. The

*

From Rev. Mary Atwood, All Saint's Day
Nov 1., At St. John's Episcopal Church,
1980

Eight members of the Sacred Dance Guild participated in the liturgy by offering "Canticle of the Saints" as the prayers of the people. This piece was choreographed by Judith Rock. The Rev. Mary Atwood, the deacon at St. John's had learned the dance as a seminary student last year. Impressed by its simplicity including elements of

square dance, and its theology of joyous celebration of saints known and unknown, she worked with Guild members to present the piece. The dance resolves into the passing of the peace and the dancers moved out into the congregation which is where they had begun. Many people expressed the sense of liveliness they had felt during the dance. This was truly a worshipful experience for dancers and parishioners alike.

*

From Betty Webb Pecharich:
This past quarter, as I traveled around Los Angeles participating in various retreats, prayer groups, seminars, workshops and groupings of Catholics I sensed a tremendous time approaching for Liturgical Dance in my community. People are asking and wanting experience in dance which will bring their total person more alive in the Lord. The annual meeting of the Sacred Dance Guild I found most receptive to the workshop in awareness, creative expression, and forming dances which I presented. Invitations followed from St. James Parish to present a lecture demonstration in liturgical dance to help educate the people to using movement to pray, and from the Daughters of Mary and Joseph to perform at one of their functions. So much interest has been generated in this area lately that I have been invited to give a six week course at the Sisters of St. Joseph of Orange in Prayer Dance, which begins in January. My continuing workshops and performances in the liturgies of Contemplative Ministries, a traveling retreat team, have shown me that people are hungry and ready to express their prayers in dance. I rejoice at what I am experiencing here in my town, for I see this as evidence that people are wanting to live their religion more fully and to share their lives with others and not just their words. My love to all of you who are working in this valuable field.

*

From Cindy Lowry:
On November 9th, six members of the
Sacred Dance Guild led and choreograph-

ed a Vesper Service at the Holy Spirit Retreat Center in Encino. This was also a very moving experience in danced prayer. The weekend of November 14th through 16th I led a weekend dance seminar at the House of The White Shell Woman, which is located on a beautiful south cove of Laguna Beach. The special area of dance study was exploring dance through music. We did creative movements to the opera "Tosca". I met many interesting women at the retreat center....I am working on a manuscript for the Congress on Research in Dance for the International Dance which will be held at UCLA next June...I taught two seminars on congregational movements to the Christmas carols at the La Mirada United Methodist Church and later to the congregation at Calvary Presbyterian Church in Riverside.

*

The Alleluia Dancers at the Brand Library Art Center in Glendale, Ca. gave a special performance of Women in the Bible on November 15th. They have been extremely busy promoting sacred dance at many other places during the fall season. John West and the Valyermo Dancers presented a Winter Workshop at Valyermo on January 15-17.

*

From Barbara Lyon, Fremont:

My work this year has been to use dance (movement) to promote awareness of the body as a medium of growth towards wholeness: relating mind, body and spirit (every year!).

At Pacific School of Religion's winter Sacred Dance Workshop I used meditation to music, then offered colored crepe paper to pin on parts of the body for each individual to focus on their parts, its color and feeling in their unique dance of discovery.

My daily work is going into the local convalescent homes and mental hospital doing whatever I can to inspire the patients to move and feel, using Hatha Yoga, games, response to music and clowning.

An awareness of what the clown (fool) symbol can contribute to enrich cooperate

worship and self discovery in movement has come out of attending the National Clown, Mime, Puppet and Dance Ministry Workshop (there will be a workshop on the West Coast, Berkeley, August 2, 1981) in New Orleans this past summer and the Build for Psychological Studies Seminar at Four Springs, Ca. on the "Fools Circle." I will be co-teaching with Doug Adams the spring quarter class on Humor and Faith at Pacific School of Religion. At least two sessions will be focused on the clown as symbol of humor, balance and transformation.

COLORADO -

(Ed. Note: Received from LaPorte United Presbyterian Church, Anne Irvin, LaPorte, a most attractive brochure and your editor will repeat here some of the details therein.)

Rocky Mountain Sacred Dance Guild
Our Objectives
To nurture members in the field of sacred dance.
To share skills and ideas about dance, especially as a form of worship and spiritual expression.
To educate others toward a broader knowledge of our dance heritage, from our Jewish roots to the American folk and twentieth century interpretation.

Features of the Logo
The figure is either male or female.
It may be seen facing either direction.
These two intentional ambiguities leave the final interpretation to the viewer.
All areas except the head are triangular, relating to the trinity.
There is a cross at the center. All lines are tangential to another line, signifying joining together in unity.
Design by Lev Ropes.

(Ed. Note: Having attended the Denver Festival in 1980, your Editor can add THANK YOU and CONGRATULATIONS and CARRY ON THE WORK!)

MARYLAND or MASSACHUSETTS -

INEZ FOLSOM, 5 Elaine Road, Stoneham, Ma, 02180 (Phone 617-438-2370) has replaced Dottie Johnson, Frederick, Md, Treas.

MICHIGAN -

From Elizabeth Anderson, East Lansing: The Edgewood Sacred Dance Guild, in East Lansing, convened a workshop in November focused on African dance with Pashami Dance Company, Director, Dorothy Jones, holistic movement with Mary Gibson and improvising to scripture led by the local Guild. Rhythmic drumming, deep breathing and wrestling to depict Eve and the snake were high points of the day.

NEW HAMPSHIRE -

From Elsie M. Keeffe, Merrimack: My exciting Sacred Dance even this summer was being able to attend the National Clown, Mime, Puppet and Dance Ministry workshop in Ithaca, New York. It is a week I highly recommend to others. Next summer is Washington D.C. and California.

I shared in the Fall Convocation at Boston University School of Theology which had for this year's theme "Ministry and the Arts". I led a session on Sacred Dance and Ministry as part of the two day event.

Along with these activities, I've started a Children's Sacred Dance choir at our own local St. James United Methodist Church and hope to have a youth choir. The Adult Sacred Dance Choir is ecumenical and we have members from a rather wide area each Wednesday evening for 1½ hours together. We shared in the Ecumenical Thanksgiving even service here in Merrimack at the Catholic church.

I discovered Rev. Carey Landry's "Bloom Where You are Planted" record early this year and have found it very exciting especially for Children's choirs. I have used "Smile, God Loves You" and "God Is a Surprise" with two children's groups. The "Lord's Prayer" arrangement lends itself to a solo and I've used it for one of my Adult young ladies.

PENNSYLVANIA -

From Gail Sinclair, Symbolic Movement Choir, Kutztown: What we have to share from Kutztown involves

more clowning than dance, although the four of us, Joanne Carroll, June DeTurk, Nancy Lounsbury and Gail Sinclair are doing our best to keep both going.

The following "routine" is one we use to introduce our clown presentation. It helps to provide an orientation for the audience. Joanne and Gail (in costume and in silence) enter the hall carrying their paraphernalia - 2 or 3 chairs, box of costumes, sign (WANTED: CHRISTIAN CLOWNS), Bible, make-up, cassette recorder. The music is Scott Joplin's "The Red Back Book". They carry their props up front and prepare to "interview" prospective clowns. They disagree about where the chairs and the sign should go and in general make a "big deal" out of setting up. After about 5 minutes, Nancy enters the hall in street clothing and no make-up, holding a wanted section of the newspaper. She begins a monologue asking the audience if they know where they are interviewing for Christian Clowns, she would really like to be one. She proceeds to rattle on and on about Christian Clowning, what it means, what CC's do and so forth. She talks non stop! Finally she finds Joanne and Gail and they urge her to come forward. Joanne gets out the Bible and "interviews" Nancy. Nancy refers to sections of the Bible that make reference to fools, etc., talking all the time in excitement and enthusiasm. Meanwhile Gail is measuring up Nancy and taking various items of clothing out of the box. She decides on a costume that will fit and begins to dress Nancy, who is still talking! Joanne gets out the make-up and the moment she applies that first smear of white-face, Nancy is silenced, to the great relief of the clowns and the audience! Joanne finishes the make-up, Gail puts a hat on Nancy's head and she is then presented to the congregation who applauds and celebrate's Nancy's joy!

We use this introduction almost everywhere. In one regular Sunday morning service the pastor participated with us and was costumed and made up along with Joanne and Gail. He conducted the "interview". As Joanne applied make-up to Nancy, Gail removed the make-up from

the pastor and helped him into his robes so he could conduct the service and be a regular minister again.

*

From Marie Land Irwin, Pottsville:
At the annual dinner and Mass of the Family Life Bureau of Pottsville, Cheryl O'Neil of Morea, performed two dances. She danced the Lord's Prayer in sign language and in ballet, dressed as an angel, and danced the "Ave Maria" dressed as the Blessed Mother. Cheryl was instructed by Marie Land Irwin, graduate teacher and member of Dance Educators of America, who learned the dances from Peter Wisher, instructor of dancing at Gauley College for the Deaf, Washington, D.C.

*

From Ellen Roberts Young, Ardmore:
The Mt. Airy Sacred Dance Group (Philadelphia, Pa.) whose members include SDG members Ruth Becker, Deborah Butler, Binnie Ritchie Holum and Ellen Roberts Young, participated in a Peace Convocation in September, 1980. For this they created a "Dance of Violence". Wearing leotards and sweatpants they marched in with sticks ornamented with ribbons to the beat of blocks. Standards became weapons. Sticks gave way to carefully choreographed street fighting done without accompaniment. This climaxed in a five-against-one battle, silence, and quiet questions to the congregation: "Why?" "Who?" Silence for confession followed. We balanced this violent dance with a dance later in the service to the Prayer of St. Francis, "Make Us Instruments of Thy Peace" which used movement emphasizing mutual support and community.

This program was repeated for a Sunday morning Advent service at Trinity United Methodist Church, Philadelphia.

VIRGINIA -

From Martha Tickner, Virginia Beach:
The Children's Dance Theatre, Inc. offered a preview of a sacred dance work in December. Churches from the Baptist,

Episcopalian, Presbyterian, and Roman Catholic faiths attended and booked eight performances of the work for Christmas services. The story follows Luke 1, including the Annunciation, the Magnificat, and the Adoration of the Christ Child. This work is choreographed by Judith Hatcher.

The Mime Time Players, Inc. participated in a children's liturgical service at St. Nicholas Catholic on October 26th. Their director, Martha Tickner, recently filmed a 700 Club commercial for the Christian Broadcasting Network and held a mime workshop for the Jewish Community Center.

SPECIAL NEWS ON SPECIAL MEETINGS, BOOKS, RECORDS, PEOPLE, ETC.....

From Saint Joseph Center, 480 South Batavia Street, Orange, Ca. 92668

Dance as Prayer In Unity with His Spirit was begun Monday January 19, from 7:15 -9:30 and will continue through Monday March 2.

Given by Betty Webb Pecharich, M.A. Creative dance teacher, performer, and dance therapist for ten years at UCLA. Currently she is a solo liturgical dancer and workshop leader. Theme: We Believe that 'Eternal Life' is a Celebration with Dance and Song, Worshipping the Three in One, and this will help all of us to begin "Living It"! N O W

For further information: Sister Dorothy Morris, St. Joseph Center, 480 South Batavia St., Orange, Ca 92668.

*

From Theatre of the Riverside Church, 490 Riverside Drive, New York 10027: Theatre of the Riverside Church presents RIVERSIDE DANCE FESTIVAL '81 featuring dance from January thru May and June with all the GREATS in dance. This program is made possible by the support of the Riverside Church, the

New York State Council on the Arts and the National Endowment for the Arts, A Federal Agency, Washington, D.C. For further information and tickets write Theatre of The Riverside Church 120th and Riverside Drive, New York, NY 10027.

*

New book out by Anne Lief Barlin and Tamara Robbin Greenberg, MOVE AND BE MOVED: A practical guide for the individual, the specialist, the teacher, the therapist. To Learn: Inner movement and meaningful ways of relating to others through: reflections, shapes, balances, and space. The exercises progress from moving alone to moving with another to becoming part of a group. Each exercise aids in the process of more deeply knowing oneself. Send check for \$15.00 plus 10% for shipping and handling to: Learning through Movement, 5757 Ranchito, Van Nuys, Ca 91401.

*

The Asia Society's Performing Arts Program, 133 East 58th Street, 15th Floor, New York, New York 10022, Phone (212) 371-4758 offers video tapes, slides, books: Among those offered on the pamphlet that would interest SDG members: Yakshagana: Ritual Dance Theater from South Kanara, India; Bugaku: the Traditional Court, Temple and Shrine Dances from Japan; Thovil: Ritual Chanting, Dance and Drumming of Exorcism; Sun Ock Lee, Korean Dancer; The Dancers and Musicians of the Burmese National Theater; Kathak: North Indian Dance; etc. Write for further information.

*

Ruth Emerson Offering Repertory, Choreography, Laban Movement Analysis overview, Movement Choir, Seminars, Improvisation, and Technique. For further information write Ruth Emerson, 709 W. Indiana, Urbana, IL, 61801.

*

SPECIAL FROM MARGARET TAYLOR DOANE:

In the Spring Issue 1980 of the Journal on page 14 Fran Johnson shared with us some verses of a song by James Manley. It is a great song. Since I happened to know the writer-composer I got in touch with him

for he had left Honolulu where I had known him. Jim Manley is a UCC minister serving a church in San Marino, Ca. His address is 2650 Huntington Dr., San Marino, CA 91108. The song, "Dance" is in the stereo tape cassette entitled: SPIRIT and can be ordered from the above address for \$6.00 plus \$1.00 for postage. "Love Song" and "Spirit" besides "Dance" are excellent for dance choirs and congregations. There is a great variety in his works - social concerns, humor, sensitivity and power. The songbook for this tape can be ordered for \$2.50. Jim has published many other songs for NEW WINE: ask him for the listings.

*

From D. Fallon, University of Missouri, St. Louis, 8001 Natural Bridge Road, St. Louis, Missouri 63121:

A book tentatively entitled RELIGION AND DANCE is due to come out soon.

The tentative table of contents looks intriguing: History, 1. Ida Chadwick - Dance: A Catalyst of Religion 2. Lynn Matluck Brooks - Catholic Church and Dance in the Middle Ages 3. Nancy Brooks Schmitz - Who Dances Not, Knows Not the Way of Life

American History, 4. Karen Smith - Religion and Ritual - Dance of the Plains Indians 5. Dennis Fallon - Religion and Dance in America: Institutions in Search of Believers

Spiritual Expression, 6. Mariana Herrera and Elly Murphy - Dance - A Spiritual Experience 7. Mary Jane Wolbers - To Dance or Not to Dance 8. Mark Wheeler - Myself, Examined 9. Judith Rock - Facing the Issue: It's Against My Religion

Dance and Organized Religions 10. Phyllis Jacobson - Dance in Mormonism 11. Laraine Catmull - Jewish Religious Dance 12. Judith Ingber - Comments on Reviving Biblical Festivals in Israel 13. Dr. Doug Thomas - Southern Baptist 14. Dr. Edmund Coppinger - Catholic Church 15. Toni' Intravaia - Looking at Sacred Dance Through the Eye of the Sacred Dance Guild Newsletter and Guild

*

The Kings Grant Academy of Dance and Gymnastics, 620 N. Lynnhaven Rd., Va. Beach, Va 23452. The Kings Grant Academy of Dance and Gymnastics offers workshops in Sacred DANCE, featuring ballet, mime, and modern. Workshops are held at the studios or will travel to area churches if more convenient. The Children's Dance Theatre, Inc. and the Mime Time Players, Inc. are regular participants in worship services and on religious stations for the Tidewater area, offering their talents both on their own and also as requested by interested parties.

SACRED DANCE GUILD BOARD MEETING

November 1, 1980, Shelton, Conn.

The meeting was called to order by President Carlynn Reed at 10:45 a.m. Carlynn extended individual greetings to each of the Board Members present: prayer was then shared by the group. Dorothy Johnson taught the Board a song with the lyrics: "Thank You, Father God, for this day. Praise ye the Lord, Alleluia."

Present were: Carlynn Reed, President; Gloria Castano, National Program Director; Lindsey Huddelston, National Director of Regions and Chapters; Dorothy Johnson, Treasurer; Dana Schlegal, Recording Secretary; Carla DeSola, Director at Large; Joan Sparrow; Shirely Stager, Corresponding Secretary; Sybille Volz, Headlines and Guidelines Director.

AGENDA

1.) Treasurer's Report - In filing her report, Dorothy Johnson shared the reasons for submitting her resignation as Treasurer; chief among them was her increased workload in sacred dance in her home area and subsequently feels unable to keep up with the growing demands and complexity of the S.D.G. Treasurer's work. Dorothy also reported that the Treasurer's report as submitted at the Denver Festival is in error. The published figure of the Net Income was \$658.15 (see Agenda item #2 of the Denver Festival minutes); the correct figure is \$59.22. As of October 20, 1980 there is a balance of \$3,121.72 in the checking account, and \$1,730.30 in the

Memorial Endowment Fund. She also reported that the \$750.00 seed money for the Denver Festival has been returned in full. The Scholarship Fund owes the Guild treasury \$75.00. The SDG now has 12 life members. Discussion followed regarding clarification of the restrictions, if any, which need to be placed on the use and investment of monies received through life memberships. It was noted that we have three \$1,000.00 Term Certificates. There was a general feeling among the Board that we seek advice from our Financial Advisor as to how to invest funds most wisely. Joan Sparrow reported that a new Treasurer has been secured to replace Dorothy: Inez Folsom of Stoneham, Mass. has agreed to serve in this capacity.

2.) Special Committee - In compliance with the last item of business on the Denver agenda, the Board saw fit to establish a new committee to research the development of chapters and regions with a study of mutual responsibilities and ramifications thereof. Lindsey Huddelston and Carlynn Reed agreed to serve on such a committee with Joan Sparrow; Susan Gunn to be asked to work with them. The committee was named "The Research Committee in Bylaws and Chapter Charter."

3.) Letter to New Members - Carla DeSola read a draft of the letter written by Jary Yoos and Suanne Ferguson which will be sent as a welcome to new Guild members. Discussion followed. After making minor revisions to the letter's closing, the Board accepted the work and recommended that it be prepared for mailing to new members hereafter.

4.) Life Membership Monies - After checking the Secretary's minutes back to Winter 1975, Carlynn reported that there is no record of any vote which gave direction to the handling of funds received through Life Memberships. This item is a follow-up on Agenda #7 of the Denver Meeting; i.e. Endowment Fund Clarification. After discussion, Lindsey Huddelston made the Motion: The monies received from Life Memberships should be placed in a separate account to be used

for the operating expenses of those life members and in other ways at the discretion of the Board. It is to be known as the "S.D.G. Life Membership Escrow Account." Joan Sparrow seconded the motion. Motion carried by unanimous vote. The Board requested that Carlynn write to Doug Adams and so inform him of the Board's decision on this matter.

5.) Journal - A.) Form: The Board looked at samples of other publications and discussed the different forms which our Journal might take. The Board decided to pursue a new form which would be printed in a booklet design. It was suggested that the Sharing Company be contacted as to its availability for printing, prices, paper, etc., as an option. The board was further informed that Toni' Intravaia has been in touch with the Sharing Co. The feasibility of printing 1,000 copies would make it more practical if The Sharing Co. should be so contracted. Present Journal mailing stands at c. 800. Toni' will be asked to stay in touch with The Sharing Co. and also to investigate other companies -- gathering details of various options, i.e. cost per issue, advertising, etc. The Board would like to secure several examples for the next meeting.

B.) Substance - After considerable discussion, it has been suggested that two Journals of new form, and one Newsletter, present form, be published annually. The Journals would contain articles and reflections, theological perspectives, etc., The Newsletter would be of a sharing format with items well edited (perhaps by regional directors.) A recommendation was made that Shirley Stager write to Danskin, Capzio, Dance Magazine, and others for possible advertisements in the new Journals. The size and price of each advertisement will be determined in light of printing costs.

6.) There was discussion on a letter received asking for clarification on issues/concerns regarding the transition to the new Chapter Charter. A letter of response drafted by Carlynn and Lindsey was shared with the Board.

7.) Financial Advisor - With an expression of gratitude for his help and interest in the Guild, Carlynn introduced our new Finan-

cial Advisor, Mr. Anthony (Tony) deLeon. In reviewing the assets of our 3 term certificates, Tony recommended that we consider 30 month certificates at a savings bank. Liquidation of present term certificate and immediate re-investment gained approval of the board.

The question was raised regarding the cost being realized in order to clear out of state and foreign checks received by the Treasurer. Tony suggested establishing an account at an International Bank (i.e. in N.Y.C) to handle those checks. There is also the issue of the constant change in the exchange rates for foreign currency. Tony defined an Escrow Account as that which is deposited for future disbursement.

Life Memberships - There is presently \$2,400 to be deposited in the new Escrow Account, a 90-day account was suggested for this particular type of investment. The Memorial Endowment fund will be continued with the stipulation that the corpus, or principal must be kept.

MOTION: Gloria Costano made a motion that: Through the recommendation of the Financial Advisor, Anthony deLeon, we move to consolidate all Memorial Endowment Funds presently held by the S.D.G. and be re-invested to insure the highest yield possible. Joan Sparrow seconded the motion. Motion carried by unanimous vote.

For future National Festivals, it was strongly recommended that the planning committee must submit a fully itemized proposal for the budget; the National Festival Committee will then allocate the necessary seed money. Each National Festival is to be responsible and accountable to the S.D. G., and the Guild is reciprocally responsible for Festival finances out of Festival funds.

The Board discussed membership dues and the percentage of those dues presently retained by our four chapters. Legally the new By-Laws are effective for existing and future Chapters, but the Board appreciates the need for a transitional period, and it anticipates that existing chapters will work out the

necessary adjustments in time. The Board stands ready to help the chapters expedite the transition.

8.) Lindsey Huddelston distributed her annual report as National Director of Regions and Chapters: she entertained any questions the Board may have had.

9.) New Brochure - Gloria presented her rough copy of a new brochure --sharing her ideas, arranging and rearranging photos, a and reading proposed text/captions. The Board granted Gloria the go-ahead to have c. 4,000 printed, the cost of which should remain under the \$200.00 budgeted for this project.

10.) Logo - Guild member Kay Troxell submitted a series of designs for consideration. These were carefully evaluated and will be filed along with other proposals. The Board was also informed that an artist friend of Cynthia Lowry, California, would like to work on a logo design for the Guild. The artist requested a fee of \$100.00 to work on some ideas. After discussion, the Board decided to have Shirley Stager contact this party and ask for samples of the artist's work. Upon approval of the type of work submitted, the Guild will pay \$25.00 to have the artist prepare sketches for our Logo. Upon adaption of a design, the Guild will pay the remaining \$75.00.

11.) T-Shirts - Because of the numerous requests received, the Board decided to have more blue T-Shirts imprinted with the design used at the Annual June Institute of 1977. Joan Sparrow will contact the artist of the original design and seek permission to make further use of her drawing. Cost of shirts was discussed; the shirts could be 100% cotton or a cotton/polyester blend. More information will be forthcoming.

12.) National Program Director - Gloria reported that to date she had not yet received any report from the Denver Festival committee. As a result, only the Endicott Festival report reached Toni' in time for the special edition of the Journal Newsletter. It is hoped that a Denver report will be received to be included in the Winter edition. Shirley Stager will contact the Denver

committee and request a Festival report,, Financial report, and Festival Review.

Joan Sparrow made a motion that a special expression of thanks be made herein in appreciation for the devotion and service of Dorothy Johnson to the S.D.G. as she diligently fulfilled the office of Treasurer; Carlynn Reed seconded the motion.

Meeting adjourned at 5:45 p.m.

Respectfully submitted,
Dana R. Schlegel,
Recording Secretary

In this issue

Be on Alert	1
President's Letter	1
Journal (Schools Featuring Sacred Dance and Courses in Sacred Dance - and Curriculum of Sacred Dance"	2
Deadline Dates	6
Membership Information	6
Application Form (Scholarship)	6
Letters to the Editor	6
Life Members	7
Shaker Dance (Connie Fisher)	7
Black Church and Sacred Dance	8
Back Issues for Sale	9
Mail Notice	9
Recommended Reading	9
Nominating Committee	11
"Bit" Reviews	11
Guest Column (Doug Adams)	14
Logo Designs	16
23rd Anniversary Festival	17
Summer Events	18
News of SDG Activity	20
Special News on Specials!!!!	23
Minutes November Board Meeting	25
SDG Info	28
SDG Officers	29
Membership List	30
Late Note of DeSola Workshop	15

WHAT IS THE SACRED DANCE GUILD?

The Sacred Dance Guild is a non-profit corporation with international membership devoted to sacred dance in worship.

The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association which pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of "Sacred Dance Guild" and the Guild incorporated in 1965.

Leadership and technique opportunities are offered at workshops and festivals. The 1981 Festival will be June 17-21 at Trinity University in San Antonio, Texas. The 1982 Festival will be in March at University of Miami in Coral Gables, Florida.

The Guild publishes a JOURNAL three times a year. Each issue includes feature articles and reviews of recent literature pertinent to sacred dance, reports of members' activities, and announcements of upcoming events.

The Guild makes available the resource kit described below.

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild. Many members are dancers, dance directors, clergy, religious educational directors, and musicians, as well as simply interested supporters.

The Sacred Dance Guild promotes dance

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person — mind and spirit and body — in relationship with God and others.

SACRED DANCE GUILD KIT

This kit includes:

1. AND WE HAVE DANCED
by Carlynn Reed
(a history of the Sacred Dance Guild)
2. THEOLOGY IN THE SHAPE OF DANCE
by Judith Rock
3. INVOLVING PEOPLE IN DANCING WORSHIP:
HISTORIC AND CONTEMPORARY PATTERNS
by Doug Adams
4. CONSIDERATIONS FOR STARTING AND
STRETCHING A DANCE CHOIR
by Margaret Taylor
(includes appendices on choosing music, evaluating
dances, planning workshops, and bibliography)

Charge for Kit: (includes postage):

United States — \$12.00 check or money order

Overseas — \$15.00 U.S. dollars drawn on a U.S. bank

Please send advance payment with order to:

HELPS & GUIDELINES DIRECTOR

Sybille Volz

24 Tyler Road

Lexington, MA 02173

TYPES OF MEMBERSHIP:

REGULAR — receives the JOURNAL and is entitled to special membership rates at meetings and workshops.

STUDENT — available to full-time students of any age. Receives the JOURNAL and is entitled to membership rates at workshops.

GROUP — dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops. Two JOURNALS are sent to designated person for group use.

SPONSOR — individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

LIFE — available to any individual. Receives the benefits of a regular member for life.

HONORARY MEMBERS

Ruth St. Denis*
Jess Meeker
Forrest Coggan
Arthur Hall

Ted Shawn*
Mary Anthony
Matteo
Betty Ford

*deceased

ADVISORY BOARD

Past Presidents:

Doug Adams
Maxine DeBruyn
Margaret Taylor Doane

Martha Yates
Mary Jane Wolbers
Ruth Rayton Ford

SACRED DANCE GUILD OFFICERS 1980 - 1981

PRESIDENT: Carlynn Reed, 31 Church St., Shelton, CT 06484	203/929-4056
VICE PRESIDENT: Doryann Duncan, 2510 S. Washington, Denver, CO 80210	303/744-0307
RECORDING SECRETARY: Dana Schlegel, 78 Cedar Acres Drive, Lancaster, PA 17602	717/299-9858
CORRESPONDING SECRETARY: Shirley Stager, Hidden Valley, Freedom, ME 04941	207/342-5177
TREASURER: Inez Folsom, 5 Elaine Rd, Stoneham, Massachusetts 02180	617/438-2370

STAFF DIRECTORS 1980 - 1981

MEMBERSHIP DIRECTOR: Sally Alderdice, R.D. No. 2, Valatie, NY 12184	518/392-2720
NATIONAL DIRECTOR OF REGIONS & CHAPTERS: Lindsey Huddleston, 27 Morgan St., Middletown, CT 06457	203/346-8008
NATIONAL PROGRAM DIRECTOR: Gloria Castano, 90 High St., Dedham, MA 02026	617/329-4448
NATIONAL PUBLICITY DIRECTOR: Joan Huff, 6 Bayliss St., Oswego, NY 13126	315/343-3690
JOURNAL EDITOR: Toni Intravaia, 201 Hewitt, Carbondale, IL 62901	618/457-8603
HELPS & GUIDELINES DIRECTOR: Sybille Volz, 24 Tyler Rd., Lexington, MA 02173	617/861-8849
FINANCIAL ADVISOR: Tony deLeon	

DIRECTORS AT LARGE**1980 - 1981**

Carla DeSola, 309 West 107th St., New York, NY 10025	212/865-7882
Maxine DeBruyn, Box 76, Zeeland, MI 49464	616/399-6319
Connie Fisher, 9580 West 12th Place, Lakewood, CO 80215	303/237-5371

1980 - 1982

Sylvia Bryant, Tamarack Pines, 2001 Reservoir Rd., #22, Little Rock, Ark., 72207	501/227/8077
Susan Cole, 3917 N.E. 44th St., Vancouver, WA 98661	206/694-4849
Robert Yohn, 135 West 14th St., 2nd Floor, New York, NY 10011	212/595-9176

1980 - 1983

Judith Rock, 2230 Virginia St., Berkeley, CA 94709	415/841-7957
Ruth Becker, 421 Anthyn Rd., Narberth, PA 19072	215/667-0983
Marilyn Onofrio, 7032 E. Cortez Rd., Scottsdale, AZ 85254	602/991-0610

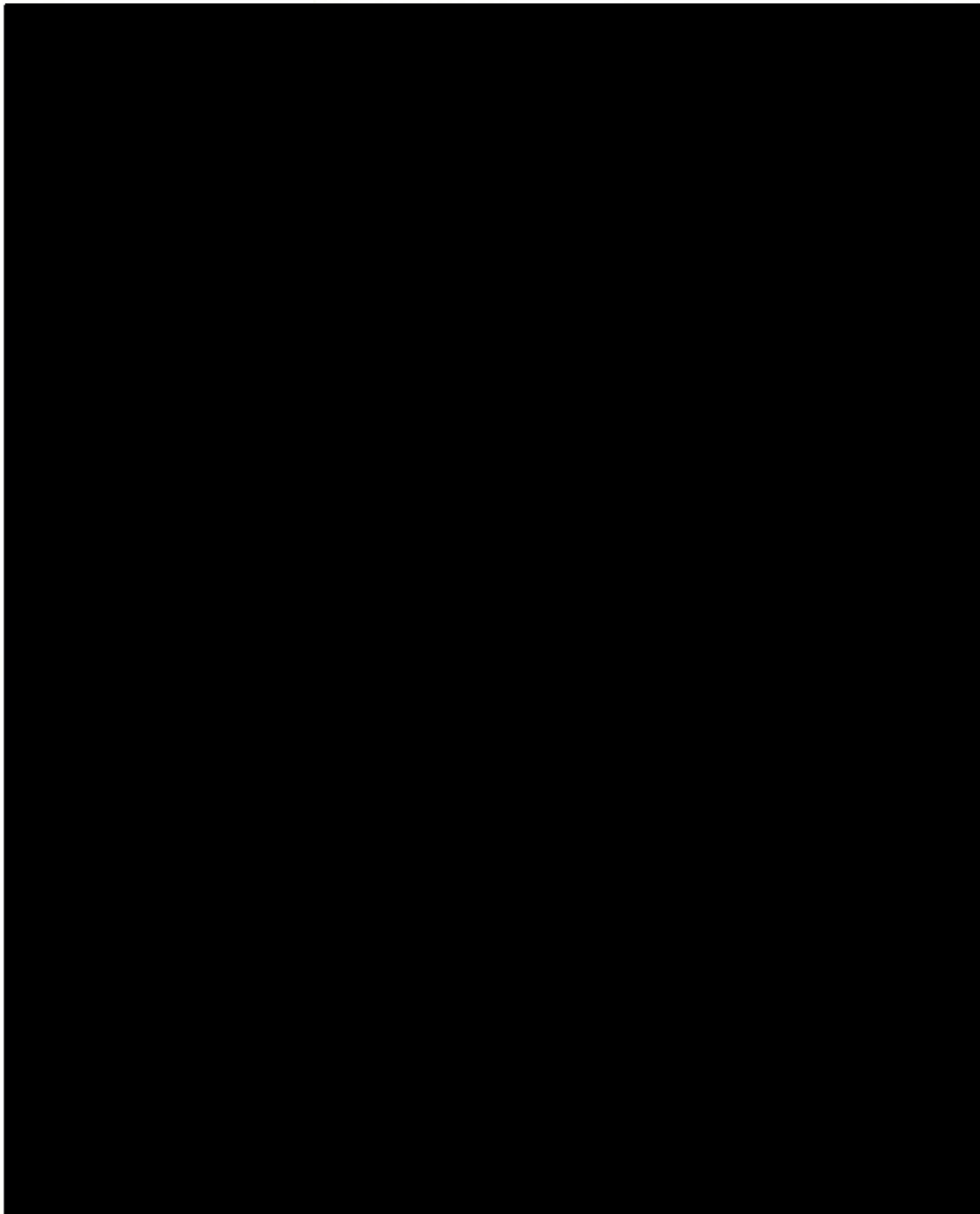
CHAPTER REPRESENTATIVES 1980 - 1981

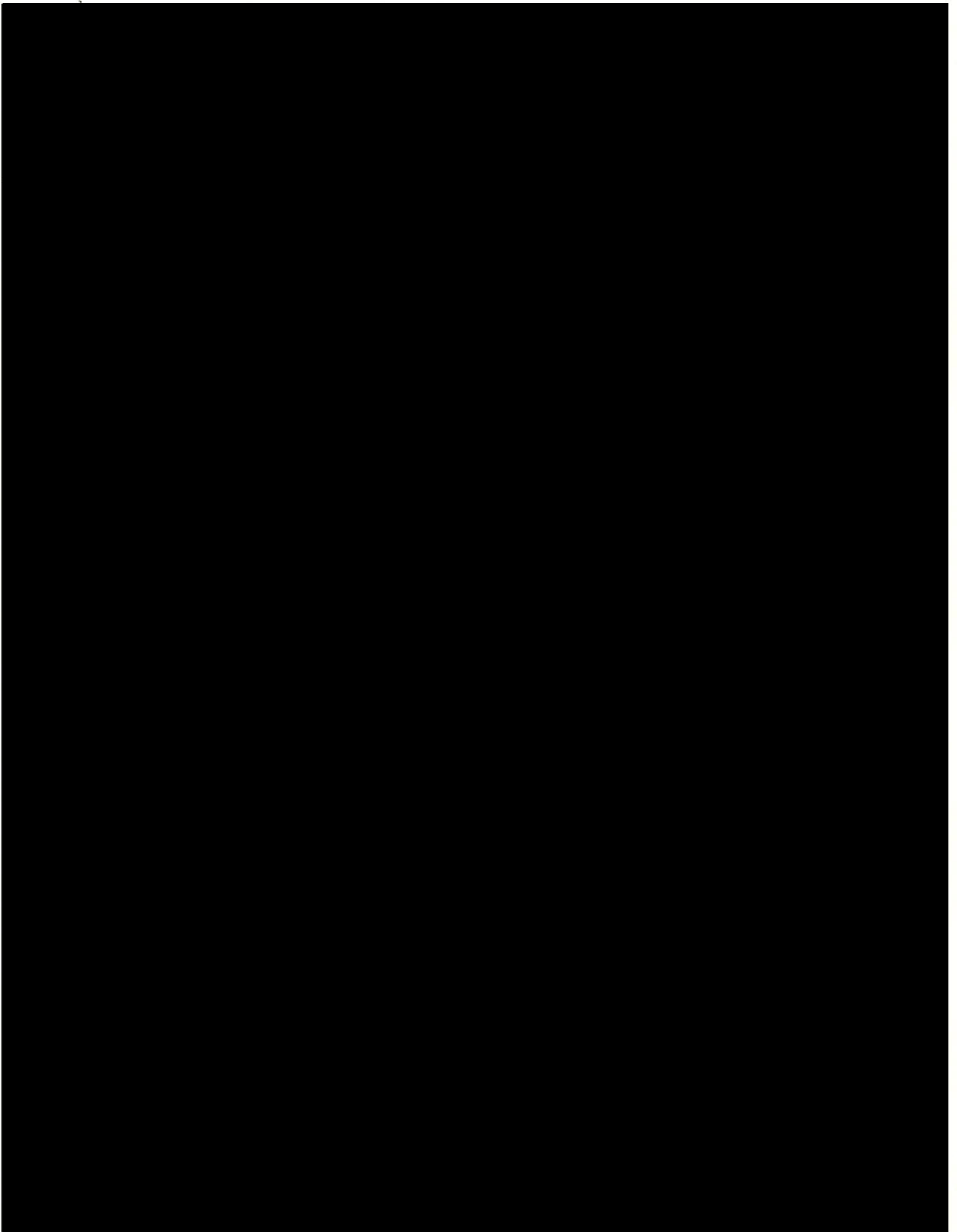
Eastern Pennsylvania: Betsy Ball, 22 N. 11th St., Allentown, PA 18101	215/437-3126
Rocky Mountain (Colorado & Wyoming): Peggy Reagan, 1266 Clayton, Denver, CO 80206	303/399-3344
Southern California: Cynthia Lowry, 7747 Comstock Ave., No. O, Whittier, CA 90602	213/945-4512
Columbia-Willamette (Southern Washington & Oregon): Ann Schneider, 2427 NE 17th, Portland, OR 97212	503/282-5268

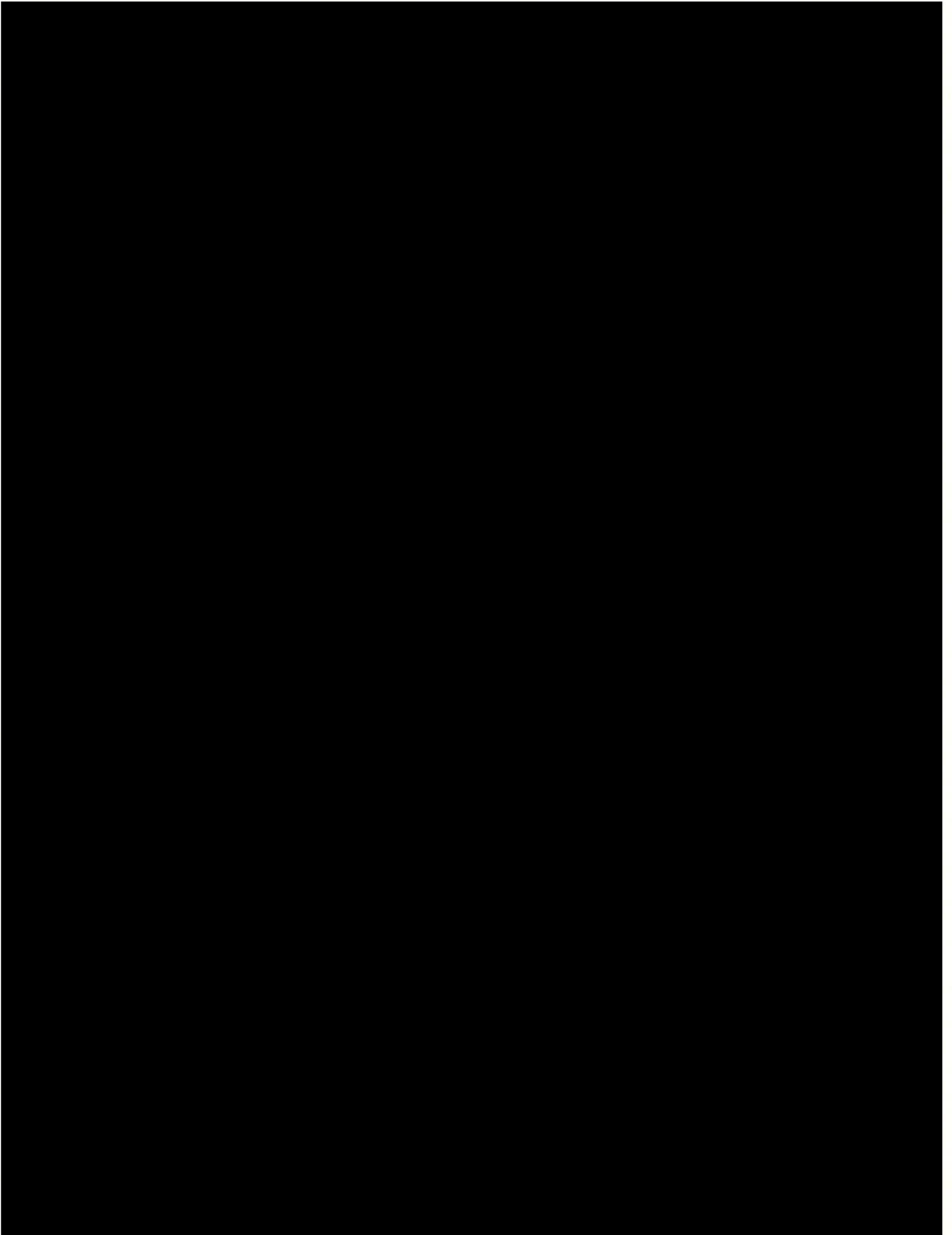
REGIONAL PUBLICITY DIRECTORS

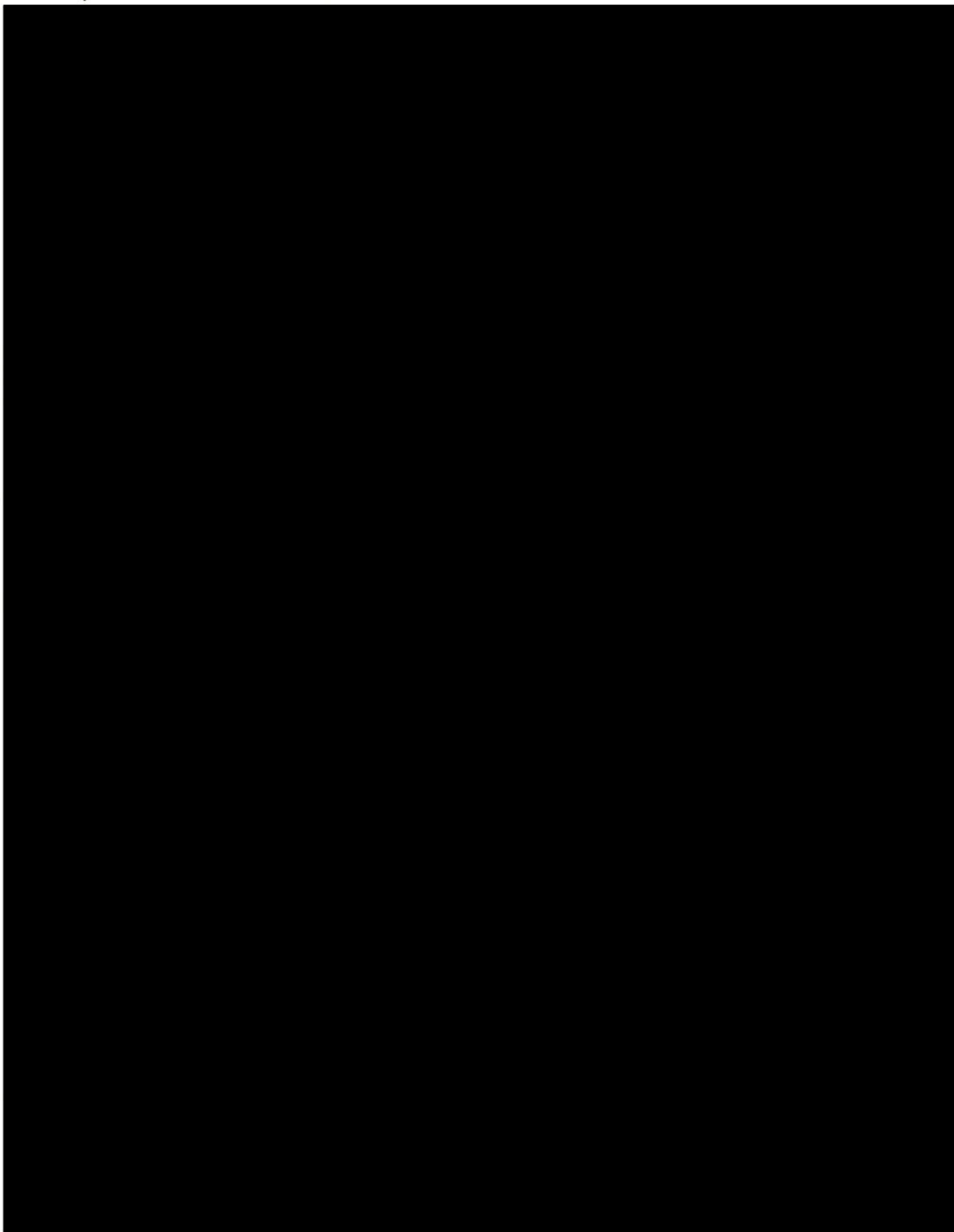
Maine, New Hampshire, Vermont: Priscilla Richardson, Box 335, Marlborough, NH 03455	603/876-3892
Massachusetts: Susan Potter, P.O. Box 402, W. Dennis, MA 02670	617/394-1633
Connecticut, Rhode Island: Suzanne Valade, 413 Parker St., Manchester, CT 06040	203/649-8075
Western Pennsylvania: Marcia Murray, 12 National Dr., Pittsburgh, PA 15236	412/655-2072
New Jersey:	
New York: Susan Gunn, 11 Seaman Ave., Rockville Centre, NY 11570	516/766-7211
District of Columbia, North Carolina, West Virginia, Maryland,	
Delaware, Virginia: Dorothy Johnson, 1110 Fairview Ave., Frederick, MD 21701	301/662-4554
Florida, Georgia, South Carolina: Virginia Shuker, 2101 N.W. 84 Ter., Pembroke Pines, FL 33024	305/432-0507
Alabama, Mississippi: Suanne Ferguson, 2353 Garland Dr., Birmingham, AL 35216	205/823-7091
Illinois: Babette Peyton, 7535 S. Chappel, Chicago, IL 60649	312/684-0836
Indiana: Mary Bell, 6108 Regina Circle, Indianapolis, IN 46224	317/291-9662
Ohio, Kentucky, Tennessee: Linda Seaton, 4 Briarwood Dr., Athens, OH 45701	614/592-5271
Michigan: Elizabeth Anderson, 411 Butterfield Dr., E. Lansing, MI 48823	517/351-0976
Wisconsin: Ruth Browne, 1411 East Broadway, Waukesha, WI 53186	414/547-4328
Minnesota, North Dakota, South Dakota: Susan Bauer, 1232 E. Woodley, Northfield, MN 55057	507/645-6810
Nebraska, Iowa, Missouri, Kansas: Sidney Weber, Box 468, Colwell, IA 50620	
Texas, Louisiana, Arkansas, Oklahoma: Tinka Tarver, 8103 Countryside, San Antonio, TX 78209	512/828-8814
Utah: Cathy Herbut Black, 835 East 1400 South, Oren, UT 84057	801/225-6947
Airzona, New Mexico: Sharon Kernen, 201 E. Greenway Rd., Phoenix, AZ 85022	602/942-1264
Northern Washington: Norma Rader, 3212 S. 17th St., Tacoma, WA 98405	206/272-4890
Northern California, Nevada, Hawaii: Anne Owens, 3505 Whit Rd., Auburn, CA 95606	916/878-0899
Canada: Margo Evans, 40 Gerrard St. East, Apt. 306, Toronto, Ontario, Canada M5B 2E8	416/977-1081
International: Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709	415/848-0528

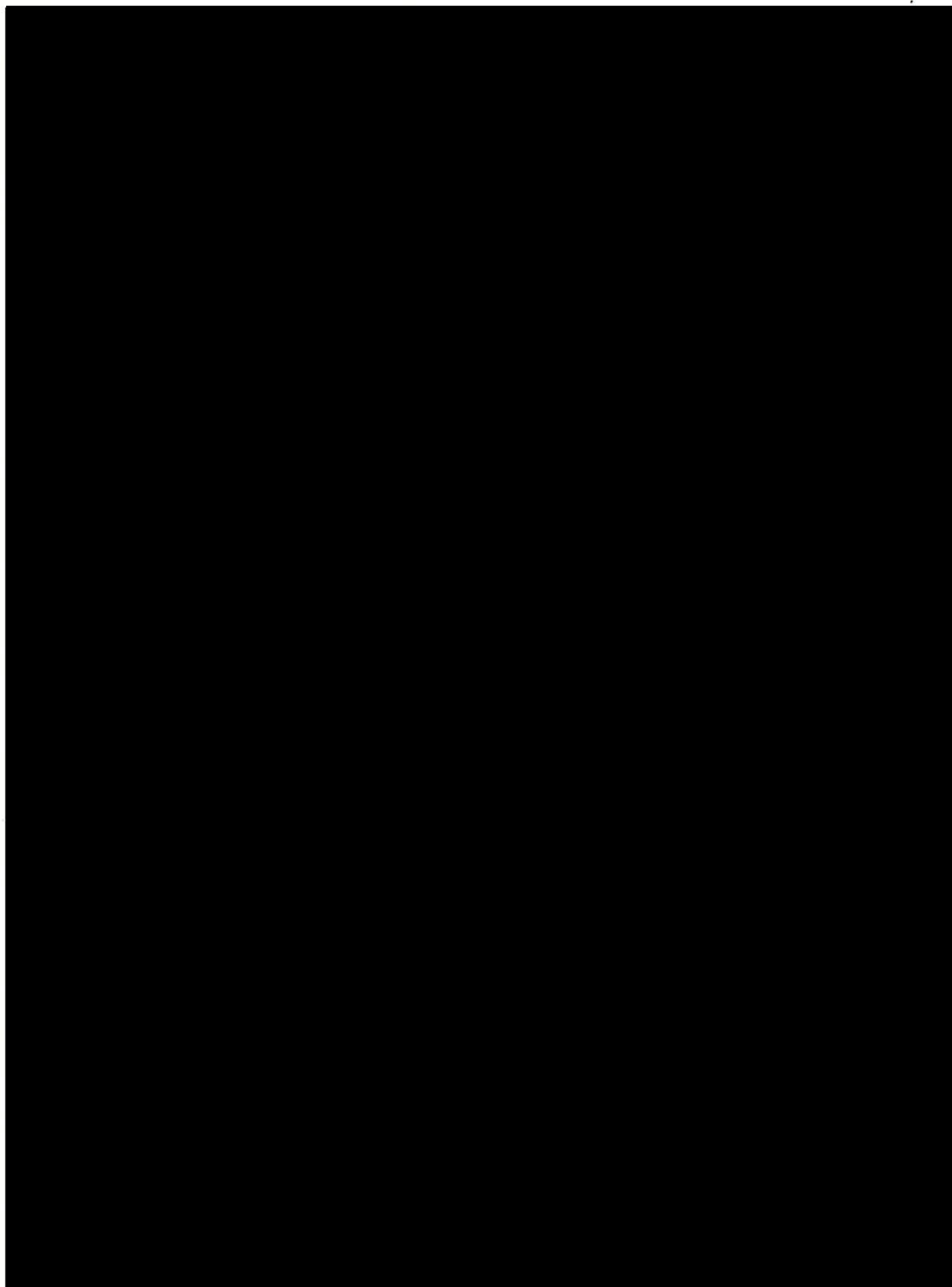
SACRED DANCE GUILD
MEMBERSHIP

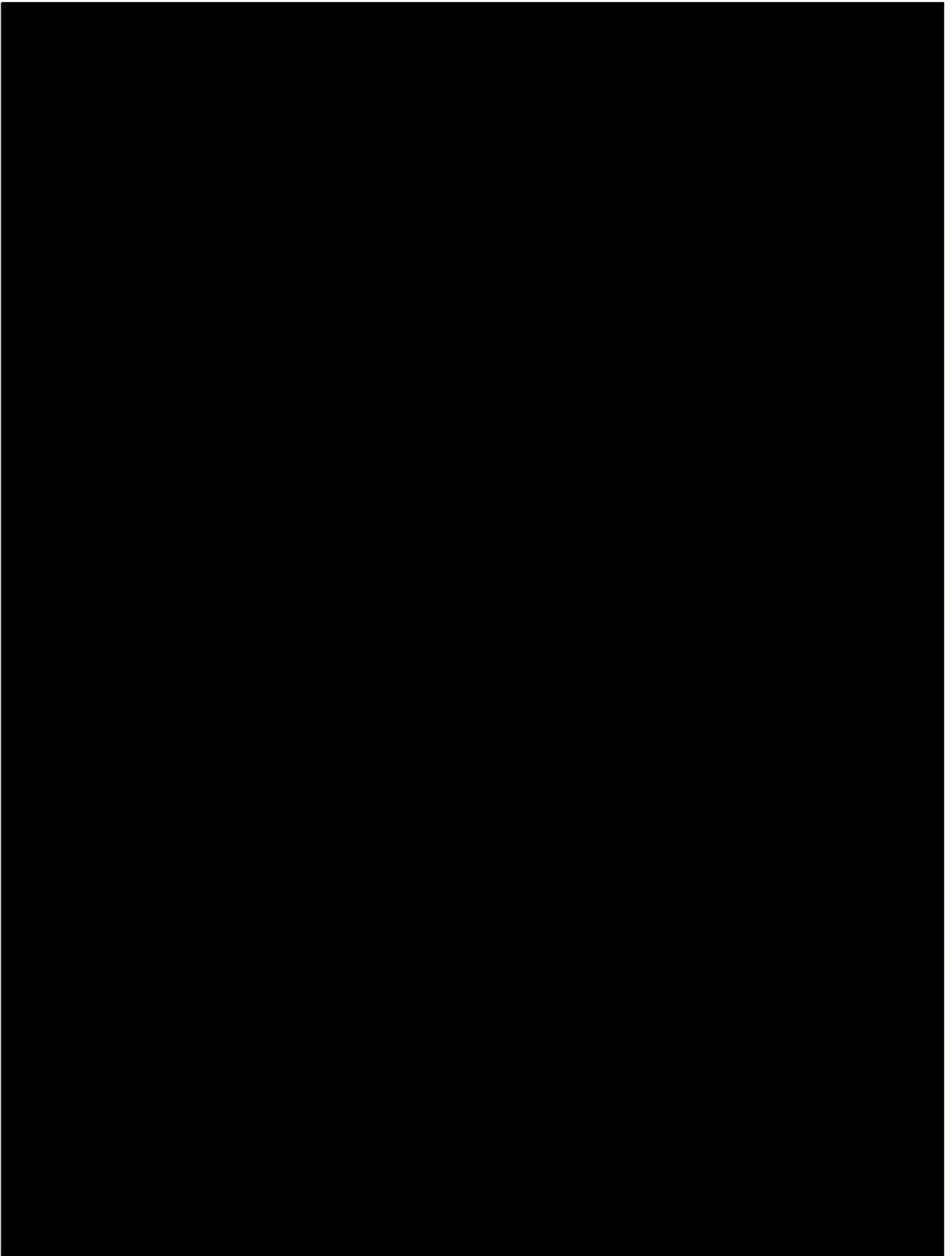


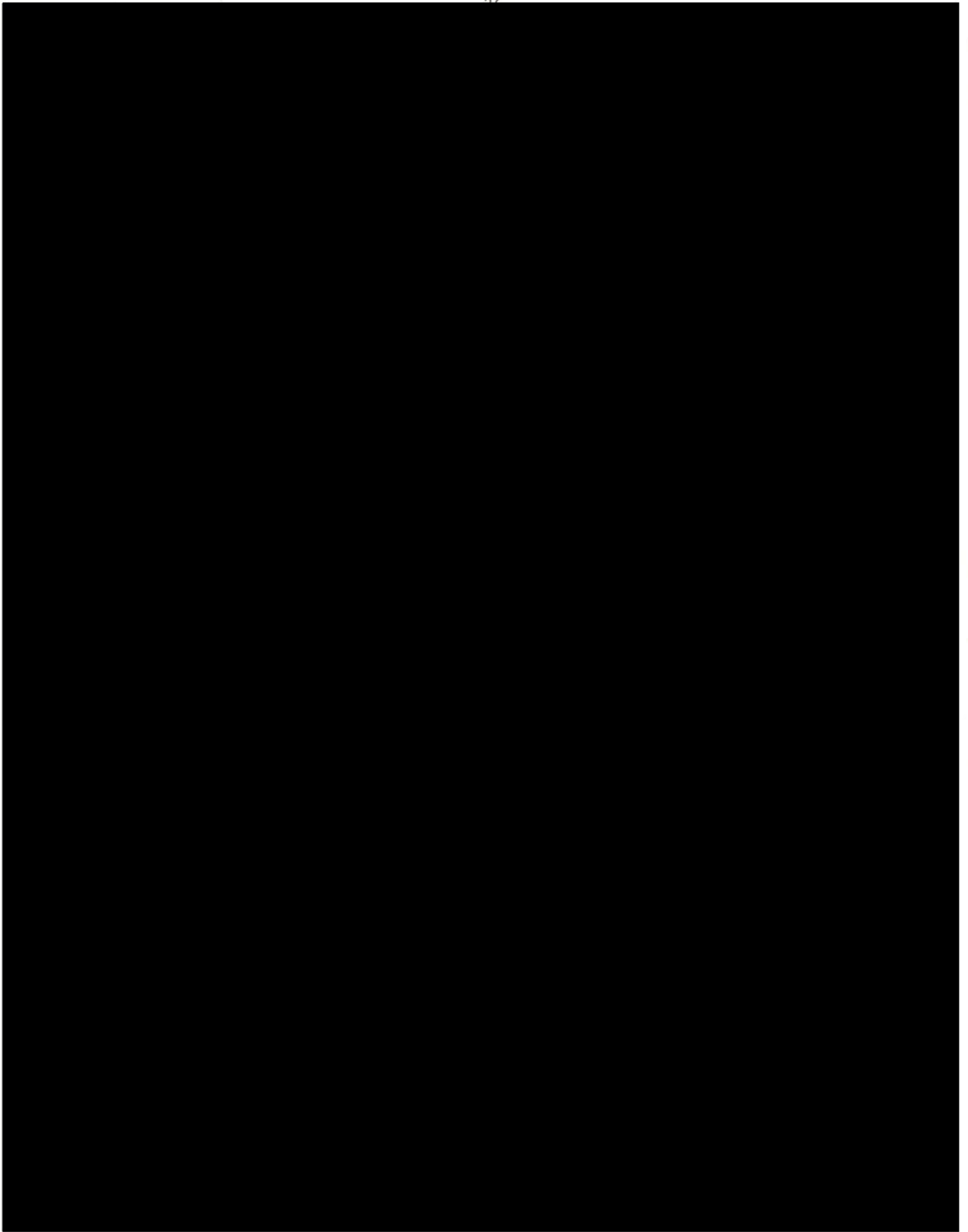


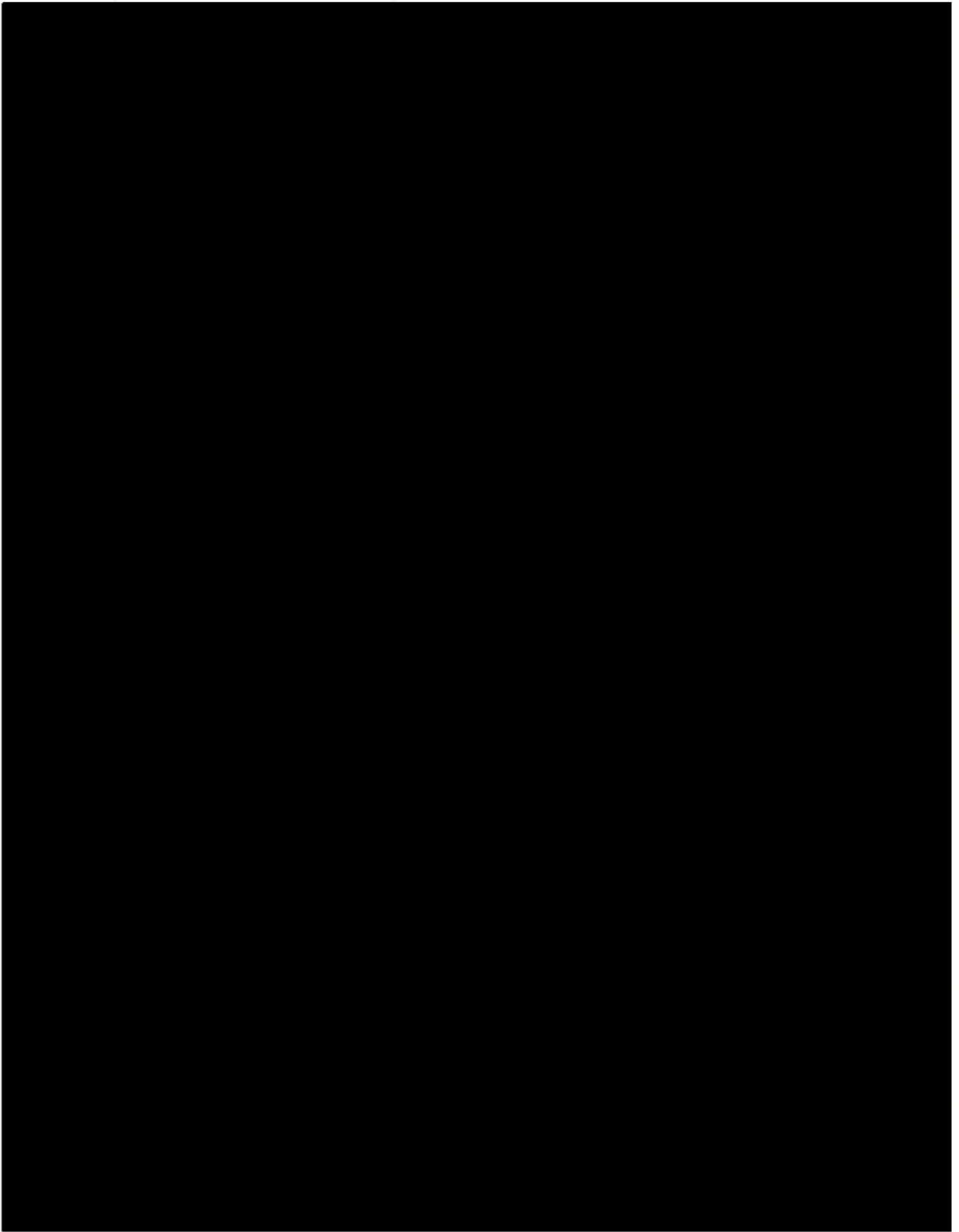


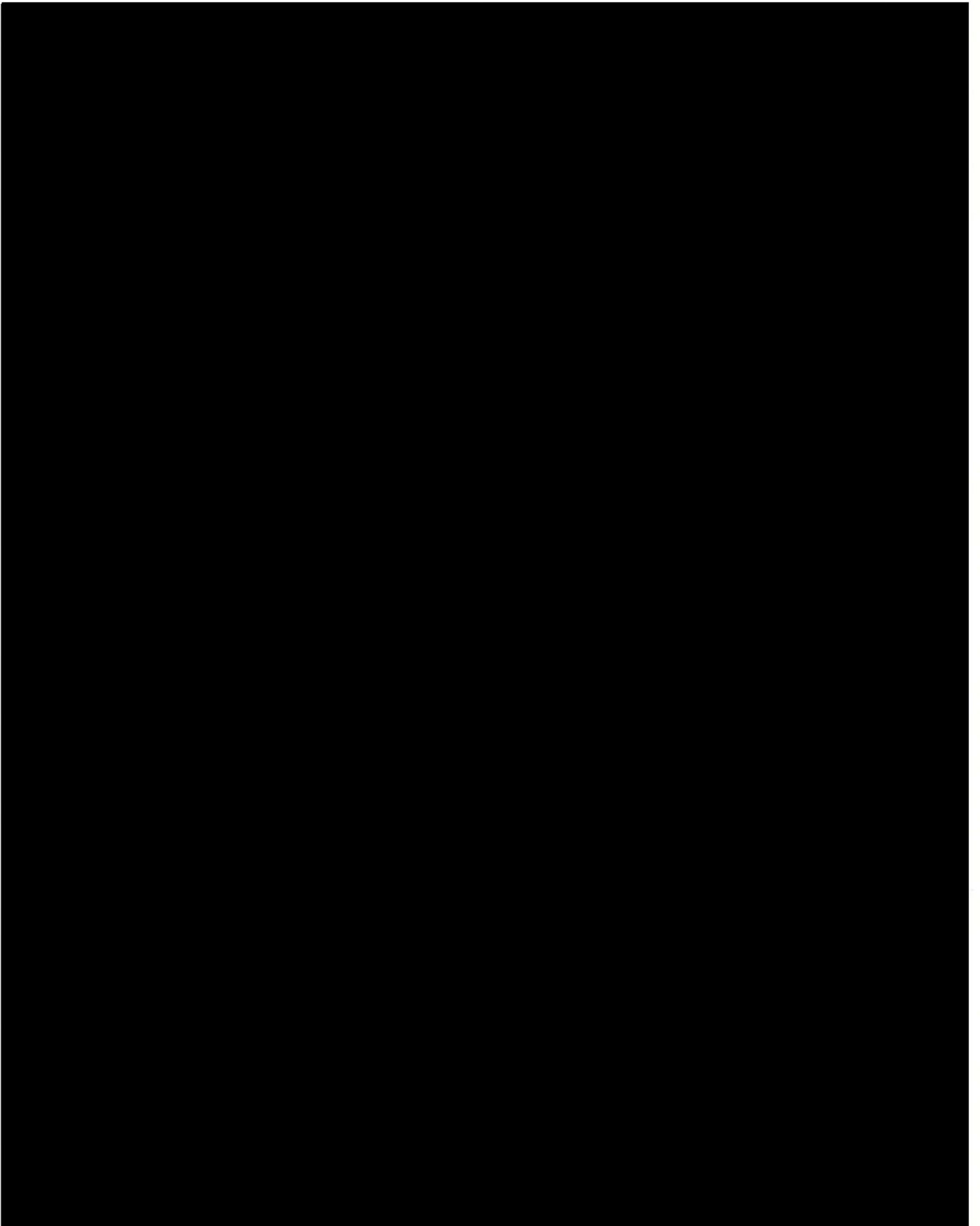


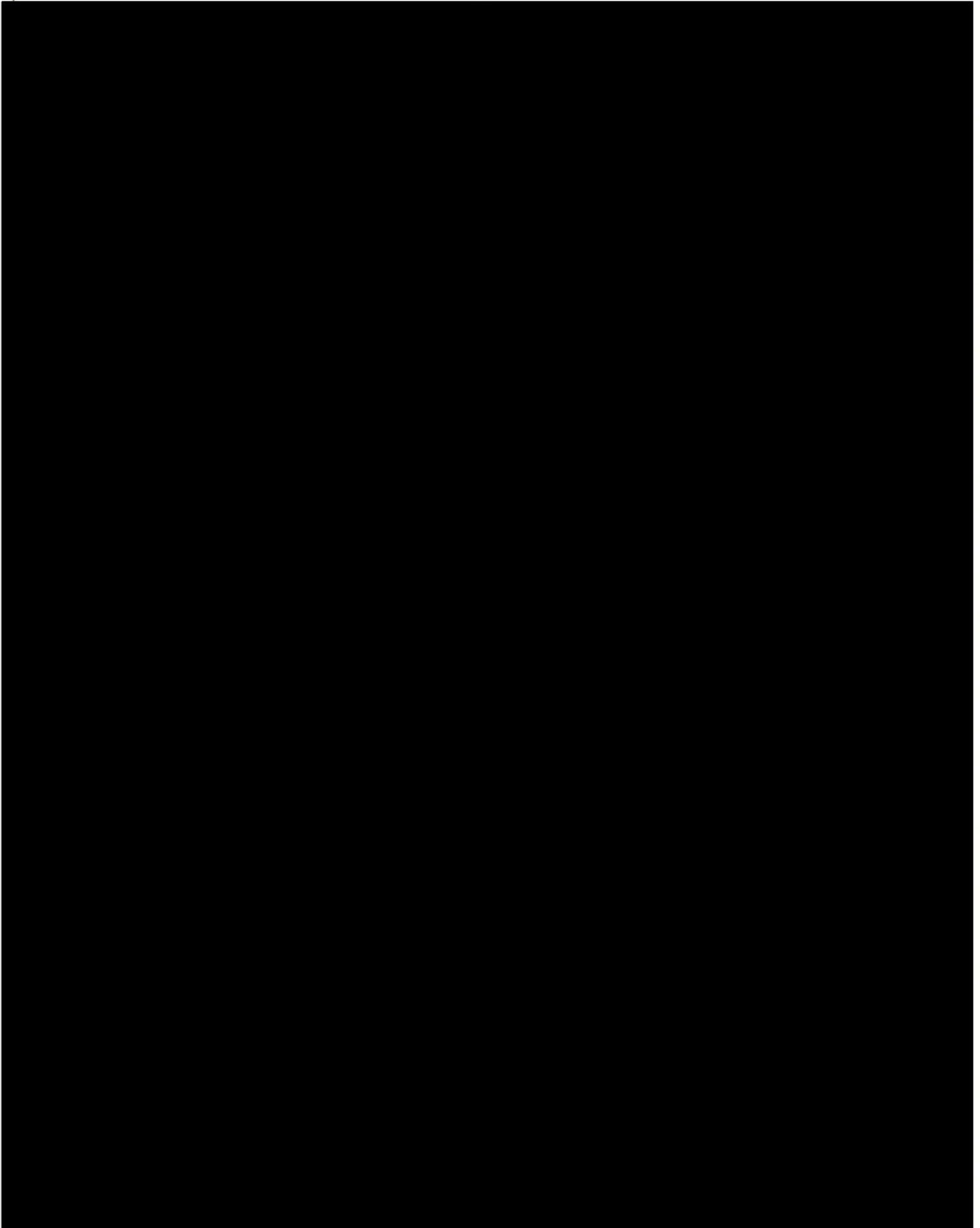


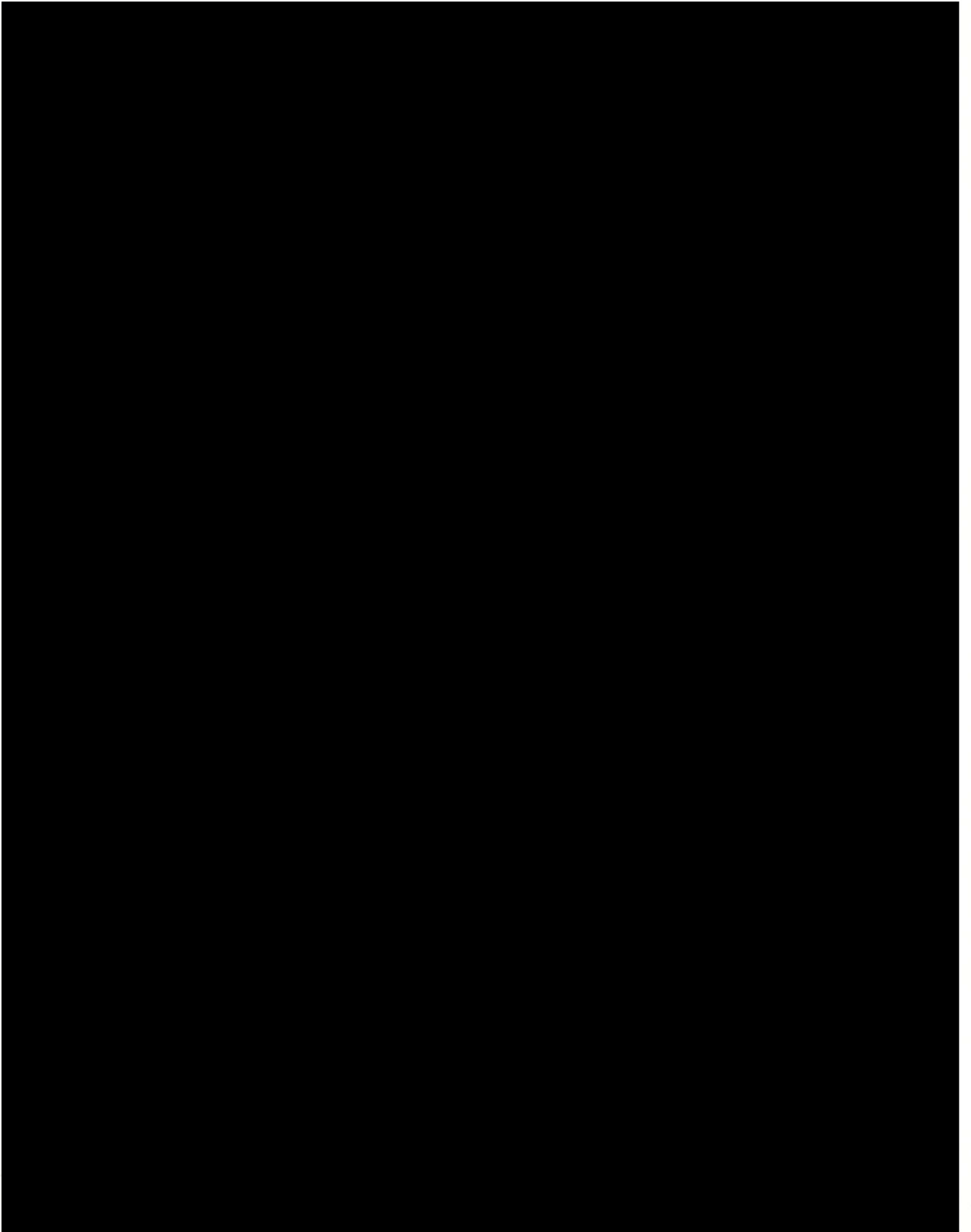


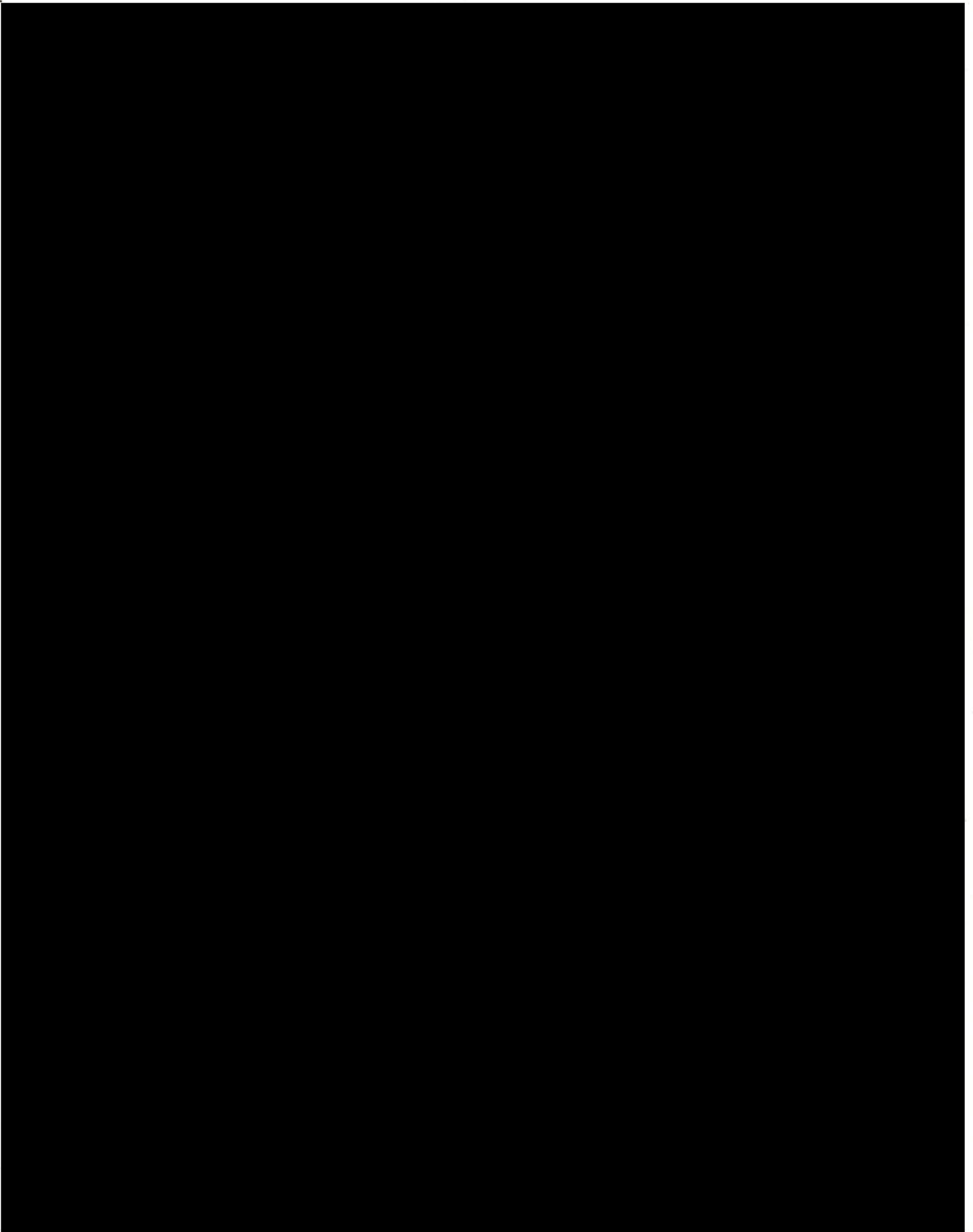


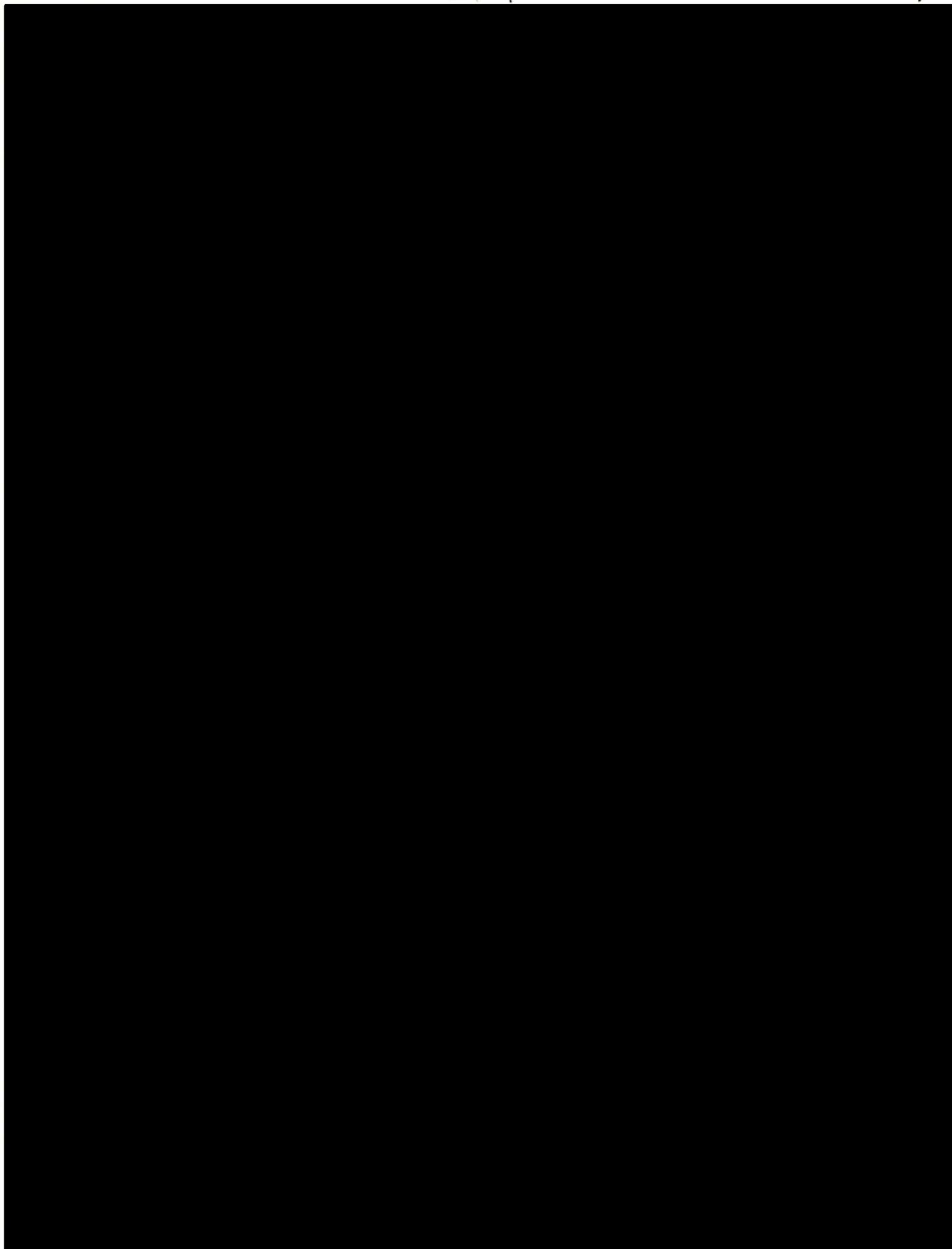


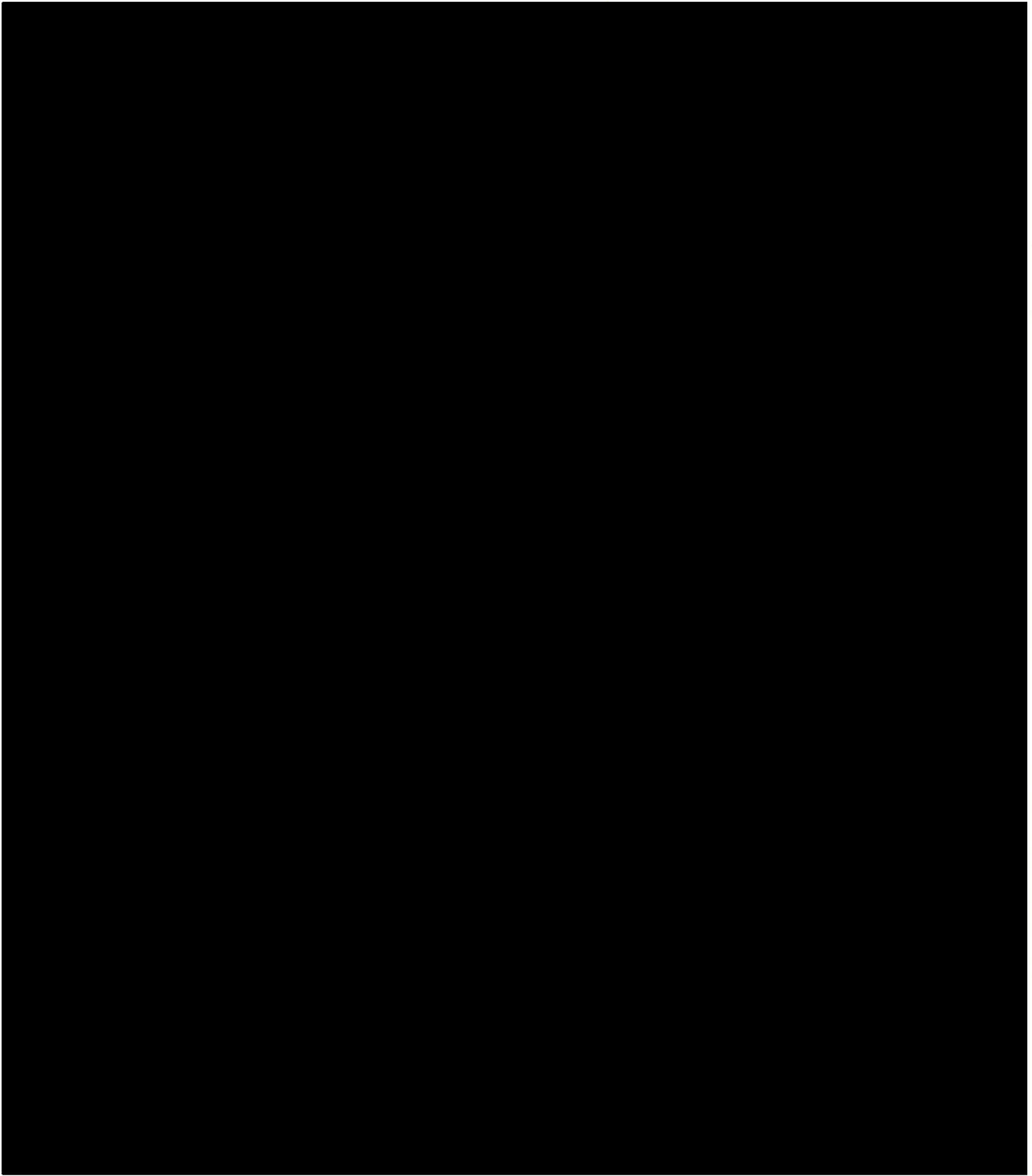


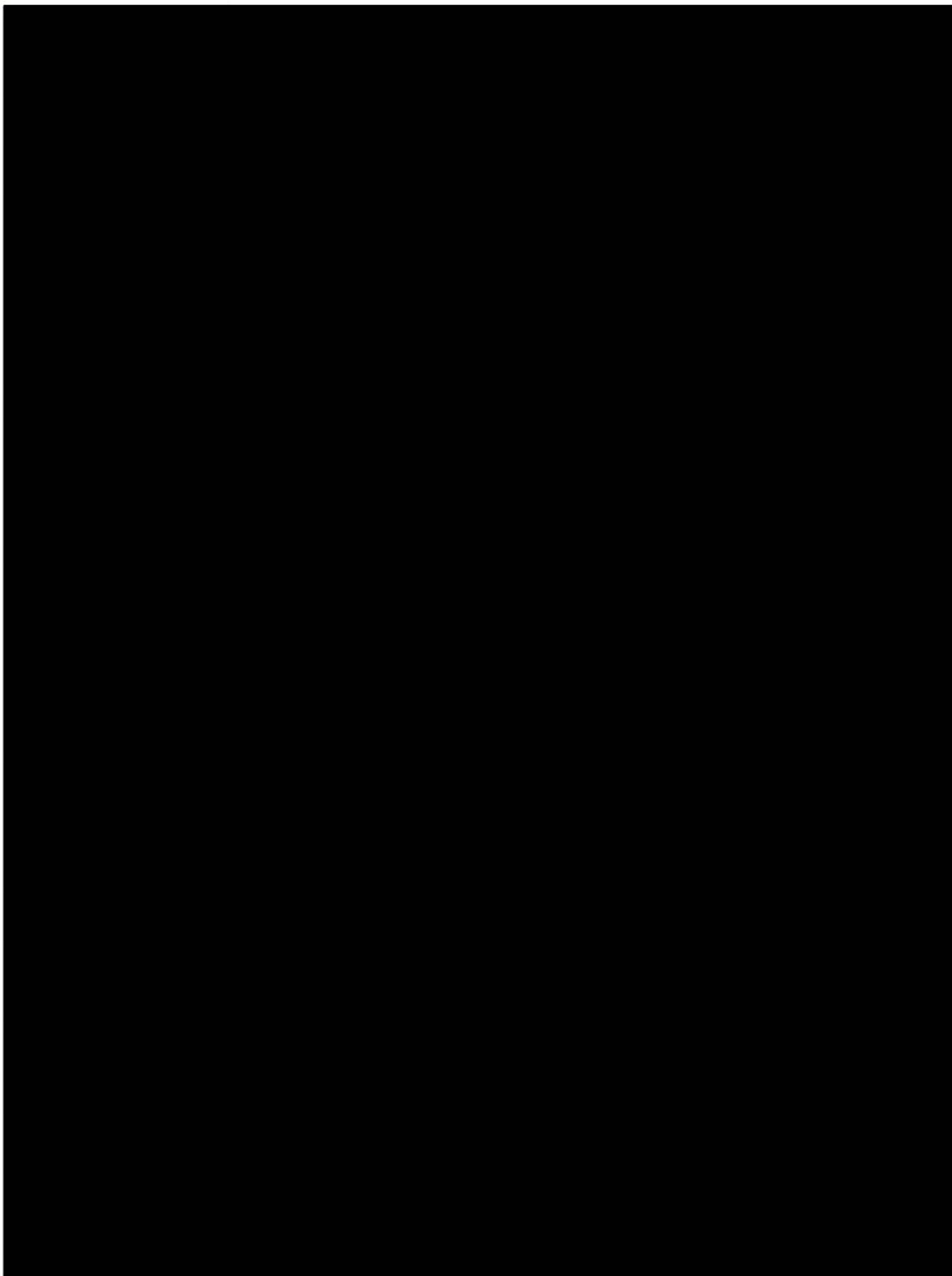


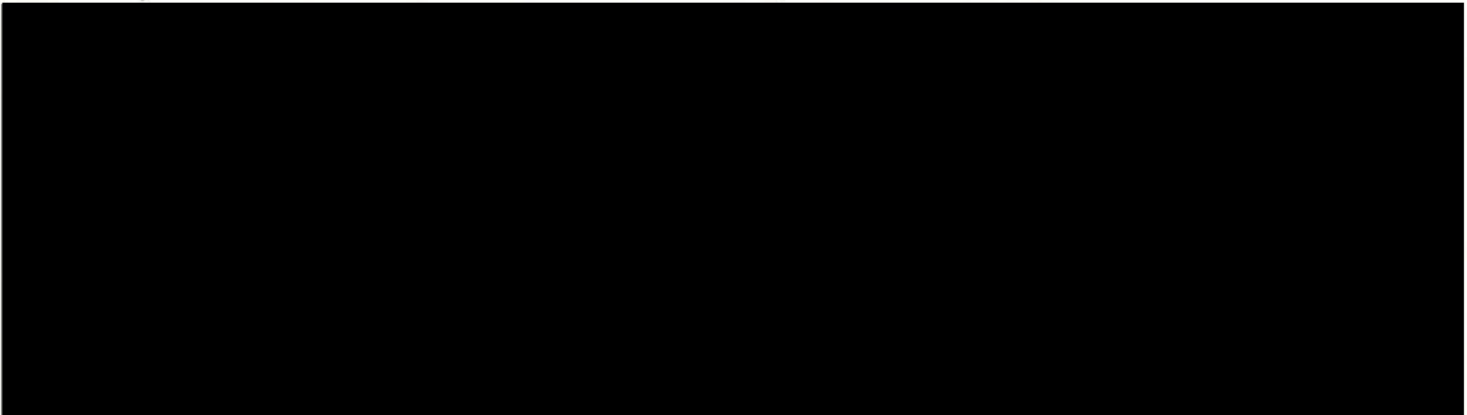












new in 1981

THE LADY OF THE DANCE: A MOVEMENT APPROACH TO BIBLICAL FIGURES OF WISDOM IN WORSHIP AND EDUCATION by HAL TAUSSIG 24 pages

(Austin, The Sharing Co., 1981) \$2.50

In describing ways dancers can work with the biblical figures of Wisdom, Hal Taussig opens the way to dance more meaningfully some 100 old and new testament texts and to incorporate more inclusive imagery of God, Christ, and Spirit in worship and education. Taussig's refreshing approach carries us beyond either/or choices between prophetic or priestly dance styles. Dancing wisdom widens the range of religious response beyond the circle dance (symmetry) of the priests or the march (asymmetry) of the prophets; for the Wisdom is a wandering, playing, descending and ascending figure creating, sheltering, and sustaining.

TABLE OF CONTENT

1. THE CURRENT STATE OF WISDOM SCHOLARSHIP
2. THE THEOLOGICAL & AESTHETIC CONNECTIONS BETWEEN DANCE AND WISDOM
3. HISTORICAL ROOTS OF DANCING WISDOM
4. DANCING WISDOM TODAY
5. DANCING THE BIBLICAL WISDOM TEXTS
6. DANCING WISDOM IN THE NEW TESTAMENT
7. CONGREGATIONAL DANCE EVENTS WITH WISDOM
8. PLAYING WITH/AS WISDOM
9. THE MEANING FRONTIERS FOR DANCING WISDOM

new in 1981

"INDIGENOUS FOLK DANCES AS SOURCES FOR SACRED DANCE" BY DOUG ADAMS 4 pages \$1.50

Doug Adams opens this article by asserting, "Our task is not to teach people how to dance; for most of the people in our congregations already know how to dance. Our task is to learn the dances that the people already know and do during the week and to shape worship services with these dances so as to give greater meaning to where the people have been and are going. Sacramentalizing the dances people already know will help them see God as leader of the dance Friday & Saturday nights as well as Sunday morning.

new in 1981

NEW CATEGORIES FOR DANCING THE OLD TESTAMENT

by HAL TAUSSIG (Austin, Sharing Co, 1981) \$2.50

In the past, dancers have been preoccupied with the few dozen Biblical passages containing explicit references to dance. But this new publication by Hal Taussig liberates us from such preoccupation and suggests a host of new dances growing out of fourteen different forms related to over two hundred and fifty Old Testament texts.

Taussig not only points out which texts were likely ancient hymns, covenant ceremonies, exodus celebrations, prophetic liturgies, temple and synagogue liturgies, and many more; but he also suggests dance interpretative forms helpful to dance each category.

TABLE OF CONTENT

- INTRODUCTION
A DANCE APPROACH TO THE OLD TESTAMENT
CATEGORIES FOR DANCING THE OLD TESTAMENT
SONGS (44 texts)
PSALMS (9 texts)
ORACLES (56 texts)
PROPHETIC LITURGIES (2 texts)
TEMPLE AND SYNAGOGUE LITURGIES (16 texts)
MONARCHIAL CEREMONIES (17 texts)
SACRIFICES (16 texts)
COVENANT CEREMONIES (10 texts)
AGRICULTURAL FEASTS (7 texts)
PASSOVER TEXTS (6 texts)
POETRY (38 texts)
EXODUS RELATED TEXTS (6 texts)
J NARRATIVES (20 texts)
PASSAGES RELATED TO WISDOM (22 texts)

PRIMER OF PRAYER GESTURE by K.M.IRWIN, \$3.00
(30 pages, 43 photos interpreting 28 words)
This booklet is intended for the teacher who wishes to learn how to use prayer gestures for group prayer movement, as solo presentation, as classroom activity, or for worship. Gestures (devised by the author's son, Frank) are also suitable for interpretation of songs or poems. The booklet will also aid a class to devise their own movements.

new in 1981

FINANCING A SACRED DANCE CHOIR

by MARTHA C. YATES (1981) \$3.00

Martha Yates focuses a lifetime experience in fund raising in this publication to aid every person or group relating "dance and religion." And as president for two years of the Sacred Dance Guild nationally and head of many dance groups across the country serving churches, she gives very practical advice.

The table of content shows the scope of her suggestions. The quality and practicality of her specific ideas are so helpful that everyone should acquire this publication quickly.

TABLE OF CONTENT

- I. INTRODUCTION
- II. VARIETIES OF GROUPS: A. Formal, year round; B. Seasonal and Occasional; C. Traveling Choirs.
- III. GENERAL BUDGET: A. Treasury Organization, (1) Operating Expenses, (2) Capital Funds; B. Costumes, (1) Maintenance, (2) Renewal; C. Lighting Equipment; D. Music, Sound Equipment; E. Transportation, (1) Gas, (2) Bus, Train; F. Membership Fees, resource material, library; G. Support for Education and Training.
- IV. SUPPORT GROUPS; FUNDING SOURCES
A. Direct Sponsors, (1) Auxiliary, (2) Arts Councils or Performing Arts Association, (3) General Church Budget, (4) Patrons; B. Indirect Sponsorship, (1) Honorarium, collection, (2) Fundraising projects.
- V. REPORTING AND RECOGNITION:
A. Publicize individual and group sponsors; B. Write notes to meetings; C. Press releases; D. Choir Evaluation. VI. Bibliography.

*NEW DANCE PUBLICATIONS in 1980 & 1981 (*asterik indicates a new title or new edition)

Check Boxes at Left To Order from Sharing Company, P.O.Box 2224, Austin, Texas 78767

price	author	title
<input type="checkbox"/> \$1.50	Adams,	*"Indigenous Folk Dances As Sources For Sacred Dance," 1981, 4 pages.
<input type="checkbox"/> \$4.95	Adams,	* <u>CONGREGATIONAL DANCING IN CHRISTIAN WORSHIP</u> , 1980 edition, 161 pages.
<input type="checkbox"/> \$5.95	Adams, ed.	<u>DANCING CHRISTMAS CAROLS</u> , 1978, 132 pages & 15 photos.
<input type="checkbox"/> \$1.25	Adams,	"Chagall Windows As Choreography: Stained Glass & Dance," 4 pages.
<input type="checkbox"/> \$1.75	Adams,	<u>INVOLVING PEOPLE IN DANCING WORSHIP</u> , 1975, 23 pages.
<input type="checkbox"/> \$6.95	Adams,	<u>HUMOR IN THE AMERICAN PULPIT</u> , 1981 edition, 245 pages.
<input type="checkbox"/> \$1.75	Adams,	"Vitalizing Worship With Dance," 1979, 8 pages.
<input type="checkbox"/> \$1.25	Adams,	*"Dancing The Seasons," 1980, 2 pages.
<input type="checkbox"/> \$3.00	Adams, ed.	<u>DANCE IN WORSHIP</u> issue of <u>Modern Liturgy</u> (March 1977), 32 pages.
<input type="checkbox"/> \$3.00	Adams, ed.*	<u>HUMOR IN WORSHIP</u> issue of <u>Modern Liturgy</u> (January 1980), 40 pages.
<input type="checkbox"/> \$2.50	Bellamak,	<u>NON-JUDGMENTAL SACRED DANCE: WAYS TO PRAY THROUGH DANCE</u> , 23 pages.
<input type="checkbox"/> \$9.95	Deitering,*	<u>ACTION, GESTURES, & BODILY ATTITUDES</u> , 1980, 34 photos, 96 pages.
<input type="checkbox"/> \$9.95	DeSola,	<u>THE SPIRIT MOVES: DANCE & PRAYER</u> , 1977, 169 pages.
<input type="checkbox"/> \$5.95	Fisher,	* <u>DANCING THE OLD TESTAMENT IN WORSHIP & EDUCATION</u> , 1980, 128pp, 41 photos
<input type="checkbox"/> \$3.00	Irwin,	<u>PRIMER OF PRAYER GESTURE</u> , 30 pages, 43 photos, 1977.
<input type="checkbox"/> \$5.95	Lyon,	* <u>DANCE TOWARD WHOLENESS: HEALING PERSONS & GROUPS</u> , 1981, 108pp, 14 photos.
<input type="checkbox"/> \$3.00	Moynahan,	* <u>MIME IN WORSHIP</u> issue of <u>Modern Liturgy</u> (October 1980), 48 pages.
<input type="checkbox"/> \$6.95	Ortegel,	<u>A DANCING PEOPLE</u> , 1976, 148 pages & 45 photos.
<input type="checkbox"/> \$5.95	Reed,	<u>AND WE HAVE DANCED: SACRED DANCE 1958-1978</u> , 1978, 210 pages, 85 photos.
<input type="checkbox"/> \$2.00	Rock,	<u>THEOLOGY IN THE SHAPE OF DANCE: DANCE IN WORSHIP</u> , 1977, 27 pages.
<input type="checkbox"/> \$2.50	Rock&Adams,	<u>BIBLICAL CRITERIA IN MODERN DANCE</u> , 1979, 16 pages.
<input type="checkbox"/> \$2.50	Seaton,	<u>SCRIPTURAL CHOREOGRAPHY: DANCE FORMS IN WORSHIP</u> , 1979, 21 pages.
<input type="checkbox"/> \$2.50	Taussig,	* <u>THE LADY OF THE DANCE: DANCING BIBLICAL WISDOM FIGURES</u> , 1981, 24pp.
<input type="checkbox"/> \$2.50	Taussig,	* <u>NEW CATEGORIES FOR DANCING THE OLD TESTAMENT</u> , 1981.
<input type="checkbox"/> \$2.00	Taussig,	<u>DANCING THE NEW TESTAMENT: TEXTS FOR MOVEMENT</u> , 1977, 12 pages.
<input type="checkbox"/> \$2.75	Taylor,	<u>CONSIDERATIONS FOR STARTING & STRETCHING DANCE CHOIRS</u> , 1978, 36 pages.
<input type="checkbox"/> \$2.00	Taylor,	<u>CREATIVE MOVEMENT: STEPS TOWARD UNDERSTANDING</u> , 1969, 12 pages & filmstrip.
<input type="checkbox"/> \$4.95	Taylor,	<u>DRAMATIC DANCE WITH CHILDREN IN WORSHIP & EDUCATION</u> , 1977, 96 pages.
<input type="checkbox"/> \$4.95	Taylor,	* <u>LOOK UP & LIVE: DANCE AS PRAYER & MEDITATION</u> , 1980 edition, 96 pages.
<input type="checkbox"/> \$5.95	Taylor,	* <u>A TIME TO DANCE: SYMBOLIC MOVEMENT IN WORSHIP</u> , 1980, 192 pages, 25 photos.
<input type="checkbox"/> \$2.50	Trolin,	<u>MOVEMENT IN PRAYER IN THE HASIDIC MODE</u> , 1979
<input type="checkbox"/> \$2.50	Verbel,	* <u>DANCE & PRAYER: METHODS WITH HIGH SCHOOL STUDENTS & ADULTS</u> , 1980.
<input type="checkbox"/> \$3.00	Yates,	* <u>FINANCING A SACRED DANCE CHOIR</u> , 1981.

SEND CHECK FOR TOTAL ORDER PLUS \$1 FOR POSTAGE
& HANDLING ALONG WITH THIS FORM TO "SHARING CO."
P.O.BOX 2224, AUSTIN, TEXAS 78767.

Please send me the books and articles I have
checked above at the left (be sure to check
off the correct boxes). I enclose a check
for \$ _____ (the cost of the books and
articles plus \$1 for postage & handling).

YOUR NAME _____

YOUR ADDRESS _____

CITY _____

STATE _____ ZIP _____